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# ART DIGEST

*Combined with THE ARGUS of San Francisco*

THE NEWS-MAGAZINE OF ART

*A Compendium  
of the Art News  
and Opinion of  
the World*



TERRA COTTA WARRIOR. ETRUSCAN. VIth CENTURY B. C.

See Article on Page 13.

15th MARCH 1933

25 CENTS



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By Max Kalish

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Combined with THE ARGUS of San Francisco

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### Temporarily

Conforming with the spirit and stress of the  
times, THE ART DIGEST is temporarily going  
off the colored cover standard.

The colored cover will be resumed next Oc-  
tober, when, without doubt, "the new deal"  
will have brought appreciable revival to this  
stricken nation. In the meantime there will be  
no diminution in the space THE ART DIGEST  
will devote to the art news and opinion of the  
world.

### Best, Safest

Here is a true incident, which bears out  
the contention, often made by THE ART DIGEST  
in the last three depression years, that worthy  
objects of art constitute the best and safest  
investment which persons of wealth can make.  
It was told to THE ART DIGEST by a member  
of one of New York's leading art firms.

A short while ago a former client entered  
the galleries and accosted him.

"I want to know where I come off," said  
the collector. "I bought a Gilbert Stuart of  
you in 1928, and now it is worth only a small  
part of the price I paid for it. I want to  
know what sort of racket you art dealers are  
running, anyway."

"I remember your Gilbert Stuart very well,"  
was the reply. "It is a great work of art.  
How much did you pay us for it?"

"I gave 100 shares of stock of the National  
City Bank for it, and the stock was worth on  
the exchange \$500 a share. That was \$50,000.  
I paid \$50,000 for that Gilbert Stuart. And  
what is it worth now? What can I get for  
this Gilbert Stuart—now?"

"Well," said the dealer, "you paid us 100  
shares of National City stock for it. I'll make

### "144"

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a clear refund,—I'll give you 100 shares of National City stock for the Gilbert Stuart."

The collector made some figures. "I won't do anything of the sort!" he snorted. "One hundred shares of National City stock is worth less than \$4,000."

"All right," said the dealer, "we'll give you more than twice what you paid for the picture. We'll write you a check right now for \$10,000."

The connoisseur thought for a moment, and said:

"Not on your life! I'm going to hold that Gilbert Stuart at par. You've taught me a lesson."

The rich American who bought art—no matter whether pictures, sculptures or antiques—judiciously and with connoisseurship, finds his property worth, in these darkest days, from 25 to 50 percent of its cost, while his "securities" are worth from one-twentieth to one-fifth of their 1928-29 value.

Art bought in the boom days proved an especial investment. Art bought now, at prevailing deflated prices, will prove an even better one.

### The Publicity Racket

Hardly a week passes that the editor of THE ART DIGEST fails to receive from some American artist a copy of one or another of the French "art magazines" which exist off worthless publicity cleverly sold to the painter or sculptor who is thus "honored." The magazine is usually accompanied by a letter calling attention to the wonderful recognition extended by this Paris publication, and photographs, which surely THE ART DIGEST will want to reproduce in connection with a "digest" of the blurb written by the French "critic."

This Paris "art magazine" racket was first exposed by the editor of THE ART DIGEST ten years ago, when he was art critic of the New York American. Since then artists have been regularly warned against the fraud by several American art periodicals. THE ART DIGEST has printed two or three exposures, explaining the details of this "come-on game." But obscure painters and sculptors still fall for it, apparently in increasing numbers.

At the present moment there lies on the editor's desk a copy of one of these graft magazines, dated "15 Janvier 1933," which indicates that this racket is even better today than it was ten years ago. It contains 32 pages closely crowded with write-ups of painters, sculptors and architects from America, Germany, England and other countries, illustrated with examples of their work. The victims number at least forty, including eight Americans. If a minimum of \$25 was extracted from each one, this issue brought in \$1,000 of graft. With 24 numbers a year, the annual proceeds, at this rate, would be \$24,000. These figures are probably too small.

By way of another warning, THE ART DIGEST herewith prints excerpts from the most recent

American exposé, which appeared in the last number of that excellent magazine printed at Dallas, Contemporary Arts of the South and Southwest. Under the heading, "Warnings of the Season," this periodical described, first, the "skin-game" of the foreign portraitist in America, then said:

"Another innocent appearing 'grift' at work is the 'French magazine' which, out of the goodness in its editorial heart seeks out, in lesser American art centers, 'unknown' talent to include in its illustrious pages. Among any group of twenty artists there are at least two (if they will admit it) who have fallen for this particular racket, and little wonder when we see how cleverly the business works.

"The French magazine functions something in this manner: 'One day a painter (without much of a reputation) will receive a letter or a telephone call. The information conveyed through either will be that the Editor of L'Ami d'Artiste, published in Paris, France, who watches promising young (or old) painters in America, has been struck with the excellence and individuality of Mr. Blank's work (sight unseen) and should like, if Mr. Blank would be so kind as to send in the facts about himself without too much modesty, to use this material in an early number of the magazine.

"Could you refuse such a proposal? Many cannot and they become involved in the following procedure: Mr. Blank, after much struggle with his innate modesty, sends photographs and full details about himself with even some praise of his own work (heretofore, unappreciated) and begins at once to tell his local friends of his singular good fortune in being spotted as a genius by the well-known editor of the well-

[Continued on page 8]

### EVELYN MARIE STUART SAYS:

Things are not good because they are old but old because they are good—hence the reverence for the antique. Time sifts out the weak and worthless productions of every age, leaving only its masterpieces. The "thing of beauty" survives because it is "a joy forever," and so finds a defender to preserve it from destruction until it can live down being out of style and achieve "antiqueness."



# The ART DIGEST

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OPINION OF THE WORLD

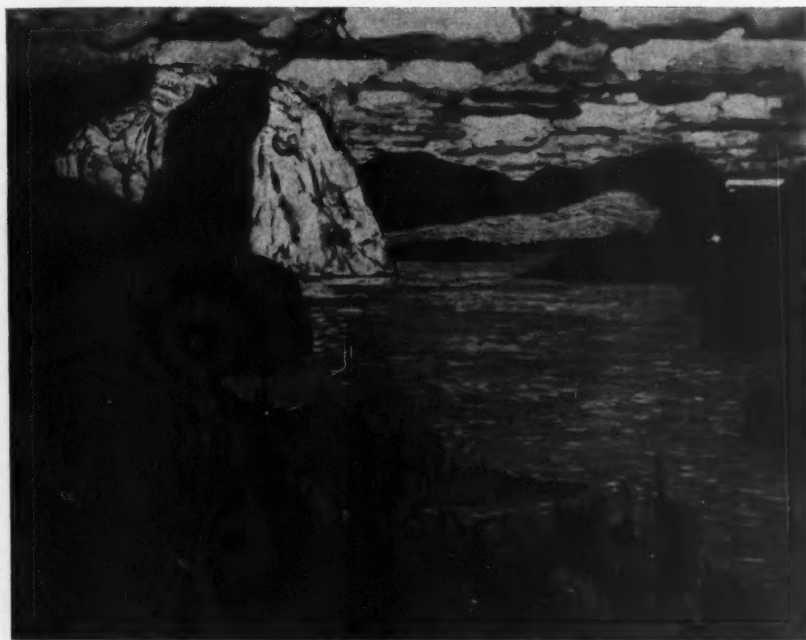
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New York, N. Y., 15th March, 1933

No. 12

## Canada Holds Its Largest and Best Annual Exhibition at Ottawa



"The Solemn Land," by J. E. H. MacDonald.



"Linda," by Elizabeth Wyn Wood.

The Eighth Annual Exhibition of Canadian Art, now being held at the National Gallery, at Ottawa, is declared by the critics to be the best and largest of the series, which started in 1926. It comprises 292 works in various paint media and sculpture, and is supplemented by a memorial exhibition of paintings by James E. H. MacDonald (1874-1932), many of which are lent by collectors and public art galleries.

Marius Barbeau of the National Museum, Ottawa, in writing of the exhibition, said:

"Canadian art feeds upon spiritual resources that are foolproof, for it keeps going forward in spite of depression and hard times. Not the least sign of reduced vitality can be observed at the Eighth Annual Exhibition just opened at the National Gallery. This is indeed the best and largest show of Canadian painting ever staged at the Gallery, if we except the Retrospective Exhibition of last summer, during the Imperial Conference. Some observers recently had declared that the Canadian art movement had spent itself, after going round a closed circle of themes and personalities. But that was a mistake, and we have the proof here.

"That the art stimulus is not confined to a small localized group is obvious, since at least three art centers far apart vie with each other in a large way: Toronto, Montreal and British Columbia; and more are trying their best to find themselves. Winnipeg is far from negligible, and Alberta is making a first effort; it is represented by as many as twelve contributors—nearly all of them new. More newcomers from other places and fresh enthusiasm characterize this exhibition, all of which shows that a lively spirit of self-assertion keeps on spreading far

and wide. And we have not heard the last word of it yet.

"An outstanding feature of the Canadian movement is its comprehensiveness. It is social and collective in a way. It had its inception at the time when several artists came together less than twenty years ago, and experienced the call of wild scenery in their own neighborhood—Lake Simcoe. Any one interested in the romance of its rapid development should see this exhibition, if alone for the retrospective show of the master works of the regretted J. E. H. MacDonald, of the Group of Seven, Toronto. It is impressive and memorable. MacDonald like the other contributors to the movement was an active craftsman, a teacher of art, a generous friend glad to receive no less than reciprocate. His influence, like that of his colleagues, spread far and wide, and it is at the root of the movement. Canadian art with these pictures took to the outdoors and it is still exploring fresh

avenues at home for themes, inspiration, and new personalities.

"Several halls on two floors are filled with so varied and abundant contributions that only a general impression prevails at first. Here is landscape a plenty from wide open spaces, wild Ontario of the Algonkin Park district, the Laurentians down in Quebec, the gigantic Rockies, the semi-tropical Northwest Coast, the Arctic sea and the Atlantic. The immensity of the country is reflected here with scenic splendour. Canada is a great land of beauty and opportunities; and our painters seem to say, 'Here is a homeland for all to travel and enjoy.'

"Looking for new personalities or fresh achievements in this show brings rich reward. The only embarrassment is one of riches and personal preferences. Let us begin with the younger set for a welcome among their elders! Carl Shaefer, Toronto, is here with one of the best pictures in the show, 'Dark Cedars'; J. W. G. MacDonald, Vancouver, with his splendid 'Black Tusk, Garibaldi Park'; Will Ogilvie, Toronto, with 'Xosa Women Washing', and 'Movement'; Kathleen Daly, Toronto, with 'April, Saint-Urbain Village, Quebec'; Bess Houser, Toronto, with 'Northern Ontario'; Ann Savage, Montreal, 'The Plough'; Irene Hoffar, Vancouver, 'Washerwomen'; Pegi Nicol, Ottawa, 'April Night in Montreal'; Nan Lawson Cheney, Ottawa, 'Deserted Quarry'; Marc Fortin, Montreal, 'Landscape at Côte des Neiges'; Lawrence Smith, Toronto, 'Portrait, Georgian Bay'; Gordon Pfeiffer, Quebec, with two fine Laurentian village scenes; and Nicolas Hornyansky, Toronto, 'Fishermen'.

"After acquainting ourselves with this un-

### Announcement

In co-operation with the Art Institute of Chicago, THE ART DIGEST will convert its 15th May issue into a "Special World's Fair Number." Copiously illustrated, and with the colored cover restored, this number will adequately describe the official art exhibition of the Century of Progress Exposition. The Art Institute, acting for the fair, is gathering what will undoubtedly be the greatest art exhibition ever assembled in America. Further details of this special number will be announced in the 1st April issue.

usually large number of younger artists or newcomers at the Annual Exhibition, we turn to those whom we have known and loved for years: Lismer, of Toronto, whose 'Nova Scotia Fishing Village' is outstanding and one of the best pictures he ever painted; Jackson, Toronto, whose three paintings are vital, (his Arctic picture 'Fram Haven' is in a new vein); Casson, Toronto, whose 'House on Parry Sound' is perhaps his most attractive and mature composition; Lawren Harris, whose four pictures reach a bit farther in directions definitely his own; Elizabeth Wyn Wood, Toronto, with her statuesque 'Linda' and again in a smaller treatment of the same subject in silver (this artist has to her credit perhaps the greatest individual success of the year); Emily Carr, Victoria, the most individual of all in self-expression, with two powerful silhouettes of totem poles and moist Pacific landscapes; Lillias Newton, Montreal, with two portraits that quite definitely place her first among our portraitists; Prudence Heward, Montreal, still progressing and strangely gifted, with her 'Three Sisters'; Hewton, Montreal, with a luminous winter landscape; Varley, Vancouver, a great craftsman and aesthete, whose introspective mood prevails in 'Dharana'; Florence Wyle and Francis Loring, Toronto, in 'Study of a Young Girl', 'Wall Fountain' and 'Turkey'; Holgate, Montreal, in his three contrasting domains, portraiture, landscape and wood engraving; Pepper, Toronto, with a lively interpretation of 'Blue Rocks, Nova Scotia'; Dorothy Stevens, Toronto, with an exotic picture of fine quality, 'Coloured Nude'; Mabel May, Montreal, with a lovely Laurentian landscape; Scott, Vancouver, with a brilliant 'Al Fresco'; Carmichael, Toronto, in 'North Shore, Lake Superior'; Yvonne McKague, whose progress is continued in 'Mullins' and 'Silver Mine, Late Evening'; and Walter Phillips, Winnipeg, in his water-colours and engravings.

"Art lovers may read with delight the motto inscribed on an exquisite illumination on vellum, exhibited by Grace Melvin, of the Vancouver Art School,—it refers to life, but it means Canadian art: 'For life is a pageant through which we move; each day has its own picture; there is the play of children; the knowledge of men and women and its fulfilment; the wisdom of later ages. . . . All press on majestically, trailing with them the gifts of the journey.'"

### Another "Market Cart"

P. Jackson Higgs has just acquired a Gainsborough landscape which is said to be an early study for the famous "Market Cart" now hanging in the National Gallery, London.

The artist made several of these studies and the present painting resembles in point of size another study formerly in the Curzon collection, sold at Christie's in 1930. The Curzon sketch was a trifle smaller and, according to those familiar with both paintings, not as finished as the Higgs acquisition. It is believed, therefore, that the latter example represents the artist's final study of the theme preparatory to painting the larger version. It is uncertain as to what year the completed masterpiece was shown at the Royal Academy, since Gainsborough was in the habit of entering all such subjects for exhibition with the simple title "Landscape."

W. Roberts, English authority on Gainsborough, wrote of Mr. Higgs' example: "This picture . . . is a brilliant and finished sketch for the large picture and like that picture, it has the pale golden tone which no other British artist seems to have been able to impart."

## A Virile Christ

A new ecclesiastical reformation is gaining force in England, according to Stanley High, writing in the *New York Herald Tribune*. This movement, backed by such august churchmen as the Bishop of Liverpool, the Dean of Canterbury and the Moderator of the Church of Scotland, has for its object a change in the artist's conception of Christ. Meekness and sentimentality would be sacrificed to achieve virility, portraying the Savior as a man possessing those characteristics which appeal to the more worldly post-war generation. Modern youth, disillusioned, clearly confines its admiration to the fighting, forceful leader.

The ecclesiastics behind the reform have made an exhaustive research of portraits of Christ from the earliest times to the present. "They have found," writes Mr. High, "that, with a uniformity which has become traditional, Jesus is portrayed as an individual whose apparent characteristic is 'excessive meekness.' This is clear in the first paintings of Him in the early part of the third century which are preserved on the walls of the catacombs in Rome. It is apparently just as clear in the more modern illustrations of the Bible and in the religious gift books and emblems.

"The time has now arrived, we are told, for the rise of a new school of religious painting which will present Jesus as a man with characteristics of a sort designed to appeal to modern youth. In a message to the artists of Great Britain, these church leaders declare:

"We want to picture Christ as strong and muscular. We would not mind if the beard were sacrificed if that would make for a stronger face. People these days are inclined to be irreverent about beards, children particularly. We want to get rid of sentimentality and substitute virility."

The writer feels that while the artists may accept readily the effort to modernize the portraits of Christ, the inevitable conservative opposition of the church will stand in the way: "Christian organizations are notably conservative and nowhere more so than in regard to the conventions which have grown up about the person of Jesus. It is a fairly safe guess that this effort to tamper with the conventional artistic conception of Him will be branded, sooner or later, as a part of the blasphemy of modernism."

In Mr. High's opinion this attitude is all the more remarkable in view of the fact that the accepted likeness is based solely on the devout imagination of the early Christians, no historical description or actual portrait of Christ having come down to modern times. "The first paintings of Christ," he writes, "were those in the catacombs, and the earliest of these was that of the Mother, the Child and the Three Wise Men. This belongs to the early part of the second century. The first adult figures are likewise on the frescoes of the catacombs, the first being probably that in the Catacomb of St. Pretestato. Although this was painted during the first half of the second century, there is no indication that it was based on anything other than the devout imagination of the early Christians.

"One of the first of the innumerable controversies which have periodically engaged Christians had to do with this matter of the personal appearance of Christ. One school of theologians, headed by Justin Martyr, held that Jesus was 'without beauty,' and Clement, of Alexandria, argued that He was 'unlovely in the flesh.' This conviction was so pronounced in the early Church that those who took the extreme position went so far as to produce hideous portraits of Him. It was this that

led Celsus to taunt the Christians for worshipping one who was of mean appearance. In part, at least, this attitude of some of the members of the early church was a normal reaction against the contemporary beauty-worship of the pagans who surrounded them.

"In the end, however, the school of thought represented by St. Jerome, and later by St. Augustine, gained the ascendancy. These churchmen contended that Jesus was 'fairer than the children of men,' and this contention dominated the portraits of Him through the succeeding centuries."

If historians join in the argument they are likely to explain why the early Christians created the image of a meek Christ by pointing to the fact that at first Christianity was the religion of the hopeless man, who was so enslaved and downtrodden in the Roman empire that he could look forward to no sort of peace and happiness until he was dead and passed to Heaven; and that it remained so until Christians became so numerous that a Roman emperor, pressed by his rivals, espoused their religion to fortify his power.

### Architectural League Awards

Nine gold medals and an honorable mention were awarded at the 48th annual exhibition of the Architectural League of New York, held at the American Fine Arts Society Building. One of the architecture medals went to the firm of Coolidge, Shepley, Bulfinch & Abbot of Boston, for its work on the New York Hospital. The second gold medal was given to Thomas Harlan Ellett for his design for the Cosmopolitan Club.

Thomas Benton won the gold medal in decorative painting for his set of murals, "The Arts of Life in America," in the Whitney Museum; Leo Friedlander won the sculpture medal for his equestrian groups for the main Arlington Memorial Bridge at Washington, D. C., which will face the Lincoln Memorial.

Two awards were made to Joseph Urban, stage designer. The gold medal for design and craftsmanship in native industrial art was presented to him for his model of a stage setting for a religious pageant and play. The president's medal was given to him for his architectural treatment of the galleries of the American Fine Arts Society as a setting for the league exhibition and for his installation of the exhibits.

The Michael Friedsam medal was awarded to George B. Booth for the establishment of Cranbrook Foundation, in Michigan, and the Avery prize for small sculpture was given to Benjamin Franklin Hawkins for his "Fountain for Day Nursery." John Wenrich won the Birch Burdette Long Memorial Prize for his rendering of Building No. 1, Radio City.

### Metropolitan Buys a Hale

The Metropolitan Museum has acquired a water color by the late Gardner Hale, selected from the recent memorial exhibition of the artist's work at the Knoedler Galleries, New York. The painting, entitled "End of Day," is one of the Moosehead Lake series painted in Maine in 1931. A few months later, in California, Hale's brilliant young career as a mural painter and water colorist was ended in a tragic motor accident. The Whitney Museum of American Art and the Brooklyn Museum also possess examples of his work in the water color medium.

In April the House of Rudge will publish a book on fresco painting by Hale. Shamus O'Shell completed the final chapters left unfinished at the artist's death. José Clemente Orozco has written the preface.

## Hitler and Art

Modernism evidently is going to have a tough time of it in Germany under the Hitler rule.

Charles Vezin, American painter, has a brother in Germany, who sent him the following translation of a passage in Herr Hitler's speech on assuming the chancellorship:

"And then came the downfall of our culture, this terrible wave of deterioration of our whole cultural life, disintegration of our literature, the poisoning of our theatre and all the arts. So much so that millions of our people have lost all interest, as this art is entirely without meaning to them, this art which did not originate in our own people and which remains a foreign element in our souls. It was forced upon our people by a news hungry and unscrupulous press. And that means attacking the education of our youth, the poisoning of its mind and the wiping out of all traditions, the maligning of the great men of the past, the elimination of all memories from the hearts and minds of our younger generation and finally the denial of the history of the nation."

One of the letters to Mr. Vezin from his brother says: "The design for the National Memorial has been universally condemned and a new composition will take place. The design shows at what a low state architects have arrived,—nothing of beauty or even of utility. And these are the architects who assert that 'to hang pictures on the walls of a living room is a crime.'"

Mr. Vezin himself had an article in the New York Times in which he said: "There is one thing that augurs well for Nazi rule: A few years ago the Hitlerites gained temporary control of the local administration of Weimar—the Athens of Germany'. One of the first things they did was to chuck the work of the Distortionists, Damroticists and Dejectionists from the Weimar Art Museum."

## Finds Work for Artists

The Emergency Work & Relief Bureau of the Gibson Committee, in cooperation with the College Art Association, has in the last few months been creating work for New York artists. The work has consisted largely of mural decoration in churches, and occasional mural decoration on a smaller scale in neighborhood houses. In addition to this, the bureau has found many teaching positions for artists in the various settlement houses. Approximately 80 in the men's division have been placed on these projects since the undertaking started about three and a half months ago, 35 being assigned to mural decoration and 45 to teaching and other duties.

There are several large projects on church decoration under way. The church of St. Benedict the Moor, 342 West 53rd Street was the first, and it became the experimental laboratory in which the artists were chosen for the style of work to which each was best suited. It was surprising, according to Raymond W. Houston, assistant director of the Bureau, with what enthusiasm and real interest these artists of the "modern school" have plunged into the painting of religious subjects.

## Neumann Shows George Grosz

J. B. Neumann is the new director of the American Group at the Barbizon-Plaza Hotel, New York, where he is showing for the first time water colors of New York by George Grosz. In co-operation with Mr. Neumann, Raymond & Raymond are showing a collection of lithographs and drawings by Grosz at their galleries, 40 East 49th St.

## Kansas City Acquires Fuller's "Hannah"



"Hannah," by George Fuller (1822-84). Courtesy of M. Knoedler & Co.

It has just been announced that among the paintings acquired this season by the William Rockhill Nelson Trust for the Kansas City Art Museum, at the behest of its art adviser, Harold Woodbury Parsons, is the fine and typical "Hannah" by George Fuller. It was purchased from the Knoedler Galleries, New York.

Fuller was one of the most romantic figures in American art. He began as an itinerant painter, making likenesses for a few dollars apiece. After a period of study in New York and Boston, he exhibited unsuccessfully, his pictures having no particular merit, the portraits and landscapes not "greatly differing from the average work of the time," to quote Samuel Isham in his "History of American Painting." In 1857 he was made an associate of the National Academy of Design, but two years later his father and brother died and he went to Deerfield, Mass., to operate the old mortgaged farm in an effort to feed the family. For 17 years he disappeared from art circles. But he painted, as the mood moved

him. Finally, in 1876, having made a long and tortured failure on the farm, he sent a dozen pictures to a Boston dealer. They were exhibited and success was instantaneous.

These pictures bore no resemblance to Fuller's previous work. "They were filled with a brown enveloping mist," says Isham, "that swallowed up the figures and dulled their outlines." His faces had acquired a marvelous refinement. He had possessed "the strength of character which enabled him to develop in solitude." Fuller is now a classic of American painting.

The Nelson Trust has recently made large purchases in the New York market, the acquisitions including works of both major and minor importance,—paintings by old masters and modern ones, sculptures, antiquities, tapestries, furniture and other objects of decorative art, as well as some specimens of Oriental art. They will not be revealed, however, until the opening of the new gallery. This opening, which was to have taken place this Spring, has been postponed until next Autumn.

## "The Santa Cruz Three" to Exhibit

Margaret E. Rogers, Cor de Gavere and Leonora Naylor Penniman, known around the San Francisco "Bay Region" as "The Santa Cruz Three," will exhibit oils and water colors at the Stanford University Gallery beginning April 1. They have exhibited together for the last six years. Miss Rogers' art is labelled conservative, Cor de Gavere, progressive, and Mrs. Penniman, modern.

## Art Institute Loses Members

Dr. Robert B. Harshe, director of the Art Institute of Chicago, in his annual report said the institution had been able to achieve a balanced budget only through the most strict economy and by curtailing somewhat its public service. The membership is now 13,349, against 16,408 for the previous year. Total attendance for 1932 was approximately 1,000,000. Student enrollment amounted to 3,551.



## Typical Harpignies Features Painting Auction



"The Pool at Herrison," by Henri Joseph Harpignies (1819-1916).

A catalogue of paintings, covering a wide range of time and representative of many schools, selected from various collections and estates, including the property of Joseph Milner, will be dispersed at the American Art Association-Anderson Galleries, New York, the evening of March 23.

In the French group there is a fine example by Harpignies, "The Pool at Herrison," herewith reproduced, which is dated 1901. A silvery sky, enclosed by tall trees, is reflected in a pond in the foreground.

Bust-length portraits of the "Viscountess Harberton" by Harlow and "Charles Bannister, Esq." by Gainsborough appear in the English group. Other paintings in this section are George Morland's "The Mail Coach" and Henry Alken's "Old Hunters."

The American XVIIIth century items include Gilbert Stuart's "Charles Merritt," a bust-length portrait which was exhibited at

Independence Hall, Philadelphia, and recorded in Lawrence Park's "Gilbert Stuart." A painting by John Singer Sargent which appeared in the sale of his works at Christie's, London, in 1925, "The Backwater, Calcot Mill, Near Reading," is another feature of the sale. There is a group of paintings by the late Robert van Boskerck, the property of his estate.

### The Charles H. Tyler Collection

Going on exhibition at the American Art Association-Anderson Galleries on March 25 is a group of fine American furniture and decorations from the private collection of the late Charles Hitchcock Tyler, prior to its sale late in March and the first of April. Coming up in three sessions, the collection will include, among other choice items, XVIIIth century American furniture, mirrors, Liverpool pitchers and Currier & Ives prints.

## The Publicity Racket

[Continued from page 4]

known magazine *L'Ami d'Artiste*, published in the well-known Paris, France.

"After some delay the editor again corresponds, saying that the issue containing the article on Mr. Blank will soon be off the press and would Mr. Blank like to have some extra copies? Indeed Mr. Blank would, and he writes for 50 copies to be sent. Again Mr. Blank sees his friends and reveals that 'it won't be long now.' But, tragically, two months pass and no copies appear. Finally comes a letter of profound apology from the editor who is slightly piqued because Mr. Blank forgot to enclose his remittance to cover the cost of the copies—\$5 for mailing and \$25 (50c apiece) for the magazines. Surely this was but an oversight on Mr. Blank's part, no? Slightly pale around the gills Mr. Blank sends the money.

"Then the presses begin to turn. Rather, the presses do not begin to turn, for, after 50 copies of Mr. Blank's article are printed on a hand-press, these pages are cleverly pasted in a regular dummy issue of the magazine (com-

posed of other such articles) and Mr. Blank finally receives his fifty copies—the entire circulation of the magazine!

"You have seen these magazines at one-man shows, lying on a table and opened conspicuously at the article about the painter who is exhibiting—and you have been impressed. But most remarkable, some of the painters, after paying out their money, never realize how they have been duped!"

Unfortunately the United States is not altogether free of the publicity graft art periodical, but that which exists preys on the dealer rather than the artist—the dealer who, for the sake of write-ups and big reproductions, is willing to place sizable advertisements in the publication which so accommodates him, even though that publication may have less than 1,000 net paid circulation. (The art dealer in this case is able to display the periodical on his table, opened at just the right place, or send copies to prospective purchasers.) But the American artist is too poor these days to afford the luxury of Paris graft publicity, whose stench fills so many countries and truly "smells to heaven."

## A Macbeth Annex

With the cooperation of a "friend of American artists," who prefers to remain unknown, the Macbeth Gallery opened an annex on the street floor at 19 East 57th Street, below its main exhibition rooms, to be devoted to the work by the better known younger American artists, both in group and one-man shows. It comprises a well appointed set of rooms ideally suited to the purpose, with a large show window.

Although listed as "younger," the artists selected for the inaugural display, on view until March 20, include such familiar figures in the New York exhibition world as Luigi Lucioni and Ogden Pleissner, two of the youngest American artists represented in the Metropolitan; Arthur Schwieler, who has just closed a one-man show at the Montross Galleries; David J. McCosh, one of the Chicago group now being presented at the Whitney Museum; Edmund Archer, Robert Brackman, Richard Lahey, Frank London, Jay Connaway, John Steuart Curry, Henri Burkhard, Ann Brockman, Henry Strater, Gerald Foster, C. G. Nelson, Peter Hurd, Horace Day, and Raphael Soyer. In the anteroom Aline Fruhauf shows a group of caricatures.

"There are no modernistic fatuities in the place," wrote Royal Cortissoz in the *New York Herald Tribune*. "The group is made up of sincere and competent young painters. The idea of giving them this intimate mart of their own is a good one, and it should receive public support. . . . Here are a dozen or more artists who paint the scenes about them with fidelity to nature and with no thought of the meretricious evangel that has come out of Paris. They see clearly and they paint with competence."

To celebrate the formal opening of the annex the Macbeth Gallery threw a party. Henry McBride of the *New York Sun* enjoyed himself: "Everybody turned out, naturally, for such a history-making occasion, and the strange part of it was, considering the times we live in, that all the guests were cheerful. There was not a tearful visage to be seen. It was the exact opposite of a wake. I mean by that, of course, we all drank tea. Yet it was cheerful. In fact, it was more than cheerful—it was gay. We all made incredibly successful witticisms—mostly in regard to the prosperity that is just around the corner—and, in fact, had such a good time that we all hoped the other dealers would soon open annexes and give parties to celebrate, I mean—consecrate, them."

## Fine Arts Guild Opens

The newly organized Fine Arts Guild is holding its first annual exhibition at the Grant Studios, Brooklyn, until March 27. This society was founded as a means of aiding artists of established reputations to make contact with art lovers, museums and galleries to give their work public showing throughout the country. Membership is open to all painters, sculptors and graphic artists "of recognized ability, as shown by years of study, exhibitions, awards, etc."

The officers are: Dr. George de Cornell, temporary executive director; Harry L. Taskey, president; Paul W. Fuerstenbert, vice-president; Herman Trunk, Jr., treasurer; Betty Waldo Parish, secretary. Besides these, other members exhibiting are M. de Corini, Joseph Wyckoff, Gladys A. Mock, John Starke, Cabel Winholtz, Kaiman Oswald and Gilberta D. Goodwin. Critical comment indicates that the display is attractive and varied.

## Parke Auction Head

Hiram H. Parke, auction expert, veteran of nearly forty years, has been elected president of the American Art Association-Anderson Galleries, America's largest auction house. He succeeds R. Milton Mitchell, Jr., who retired because of ill health. Mr. Parke had been vice-president of the American Art Association since 1923 and of the combined organization since the merger with the old Anderson Galleries in 1929. The other executive offices of the firm remain unchanged. Otto Bernet, who served concurrently with Mr. Parke as vice-president, remains in that capacity; Cortlandt F. Bishop, art connoisseur and collector, retains his controlling interest in the corporation and the position of chairman of the Board of Directors.

The new president summed up his long career in characteristic style in the New York *Herald Tribune*: "I began in Philadelphia. I have handled one or two large auctions. I know as much as and no more than a man should know after forty years in the same business, and I am sixty years old. That is about all."

The high lights of his years behind the hammer went unmentioned, such as the auction of the Gary collection in 1928, when his salesmanship drove the price of Gainsborough's "The Harvest Wagon" to \$360,000 before Sir Joseph Duveen, now Lord of Millbank, captured it. In the sale of this "item" the bids were jumped by \$50,000 instead of the usual \$5,000, and the huge transaction was accomplished in exactly nine minutes. Many years before, Major Parke had assisted the late Thomas E. Kirby in the sale of the famous Charles T. Yerkes collection for \$2,200,000.

Born in Philadelphia, Mr. Parke entered his profession at the age of fourteen. From 1897 to 1911 he was with Samuel T. Freeman & Co., long established Philadelphia auction house.

Gleaned from experience, Mr. Parke voices the following as the four major premises that enter the mind of a collector at an auction: 1, rarity; 2, supply and demand; 3, appreciation; 4, trend.

"The paradoxical effect of depressed business," Mr. Parke is quoted as saying in the *Herald Tribune*, "is that it hasn't touched the value of the very best art. All of the best known paintings are worth within a small fraction of their 1929 purchase price. So are the books. It proves that art transcends business. Yet in the mediocre classes—and this is true of rare books, old prints, tapestries or paintings—values have parachuted to abysmal levels. Just recently I sold a set of Audubon's complete works for \$5,200 from the collection of Levi Z. Leiter, of Chicago and Washington. The previous high had been \$3,000. Yet I have as recently auctioned rich jewelry for less than half its value."

## Banned Nudes Are Installed

All's well that ends well—and yields 10,000 linear miles of newspaper publicity.

William Zorach's large aluminum "Spirit of the Dance" and Gwen Lux's large aluminum "Eve" have been installed in Radio City Music Hall, Rockefeller Center, whence they were banned by Roxy (S. L. Rothafel). Robert Laurent's "Goose Girl," also frowned upon by Roxy, never was removed, and now all three, according to the papers, are attracting "curious crowds." The statues were put on view by order of Harold P. Franklin, president of the R. K. O. Theatres Operating Company.

When Roxy returns from his health trip, won't he be mad?

## Work Picasso Painted "S'Amuser" Shown Here



"Trois Personnages Sur la Plage," by Picasso.

Conservatives have been proclaiming that the "School of Paris" is dead and its work is passing into desuetude, and there are those who insist that, on the contrary, it is gaining greater fruition. Among the latter is Valentine Dudensing, who is showing until April 1 at his Valentine Gallery, New York, seven paintings by Picasso covering his career from 1905 to 1928. Six of them are being shown for the first time in America.

"It is difficult," says Mr. Dudensing in the preface to the catalogue, "to say anything new about Picasso in view of all that has been written about him during the last thirty years. It is certain that his name is known today in every part of the world. He is the provocative artist whose works are owned by staunch admirers distributed as widely as his name is known. He stands alone. He is the painter endowed with the sensibilities of the strength necessary to create works representative of the activities of the contemporary mind."

"I disagree with those who find fault with Picasso's various changes of method. His changes are definite assets and indications of strength of purpose. I believe he has always insisted upon employing the method he felt was best suited to him, to express what he had to say. He did not think of pleasing or displeasing his critics, but proceeded irrespec-

tive of them. He has steadily continued to develop and improve his methods."

"To me, Picasso, is the modern painter who carries on the tradition of the great masters of the past."

Five of the paintings reveal the serious side of Picasso. The other two show him in a gay mood. The one herewith reproduced he admits was painted to amuse himself. "When I told Picasso I owned this painting," writes Mr. Dudensing, "he said he was glad, as he liked it, and added, 'Pourquoi un artiste ne peut pas s'amuser?' Picasso did enjoy himself painting this, and the result is a masterly organization, remarkable cool colors of a fresco and a complete demonstration of masterly drawing. What else is necessary?"

Henry McBride wrote in the *Sun*: "Picasso snatches things from the Parisian atmosphere like a prestidigitator and arranges them into his compositions with an authority that impresses—Parisians; but baffles inhabitants of remotely outlying nations who do not recognize the things snatched nor approve of virtuosity applied to material that seems to them so foreign to art. There is a small group in every community to whom the things of the spirit are an open book, and to these the manifestations of Picasso are in no way frightening, but these blithe beings are in the minority."

## Sargents Not in Danger

Reassurance for owners of portraits by John Singer Sargent comes from Philip Hendy, curator of painting at the Boston Museum. These paintings, although they are generally marked by fine spiderweb cracks in parts of the darker sections, are in no danger of suffering any appreciable damage, he stated in the New York *Times*. Mr. Hendy spoke in answer to reports from London that English owners of Sargents are alarmed by cracks appearing in their portraits.

Many Sargent paintings, he said, have been cracked in places for years, but the cracking process has invariably stopped within two or three years after their completion. He blames

this cracking on the fact that the artist often painted over earlier coatings before they had dried. In answer to those who would criticize Sargent for such workmanship, he says that the artist was in many cases forced to do this at the insistence of his impatient subjects, who could not wait to see their likenesses on canvas.

## A New Angle on Nudes

"To exhibit exceptionally beautiful persons alive in art museums would be considered vile; but that it assuredly would not be. On the other hand, we tolerate the prize chicanery of bathing beauty contests, which are insufferably base and vulgar."—*The World Tomorrow*.

## Cleveland Acquires Brass Figure of Vishnu



*Brass Figure of Vishnu, Cast in XIIth or XIIIth Century.*

A little brass figure of the old Vedic god, Vishnu, has been acquired by the Cleveland Museum of Art through the Dudley P. Allen Fund. Vishnu, who holds his place as the protector in the Hindu trinity, along with Brahma, the creator, and Siva, the destroyer, is shown in a standing position so that he may be worshipped by yogis. He has four arms, each of which is held in symbolic attitude. In the upper right hand he holds the disk, with which he is supposed to have cut down enemies; in the upper left is the mace, that he employed for similar destruction; the lower left grasps the conch, on which he blew to terrify his adversaries; and the lower right, holding the lotus, is in the pose signifying charity.

The reason for the figure, which was probably cast in the XIIth or XIIIth century, is explained in the Museum's *Bulletin*: "To the

Hindu, the omnipresent God, who is the father of the universe, appears to reside in everything, as much in the loving hearts of the devotees as in sticks and stones. His God may or may not be conceived as anthropomorphic; the form of the conception depends upon the stage of advancement of the worshipper in the culture of divine knowledge and spiritual wisdom. To a yogin, who has realised the Supreme Brahman within himself, there is no need of any temple or any divine image for worship; but to those who have not attained this height of realisation, various physical modes of worship are prescribed, and rules of various kinds are laid down in relation to conduct. The Hindu 'sastras' prescribe image worship to weak unevolved persons in particular. The 'Jabalaupanishad' distinctly asserts that the yogin perceives Siva in his heart, and that images are meant for ignorant men."

### Another Bronze Is Stolen

A gilded bronze female figure, "Flattery," by Miss Cornelia Van A. Chapin has been stolen from an exhibition at the clubhouse of the American Woman's Association, New York. It is 19 inches high and weighs between 12 and 15 pounds. Anyone who may have any information can get in touch with Miss Chapin at 58 W. 57th Street. The thefts of small bronzes have been so frequent that at most of the public exhibitions they are wired to their pedestals.

### Edward Biddle, Art Writer, Dead

Edward Biddle, lawyer, writer and art patron died at his home in Philadelphia at the age of 82. The oldest living member of the Biddle family, he was well known as an authority on art and an art writer. In collaboration with Mantle Fielding, he wrote and published a life of Thomas Sully, American painter, after he was in his seventies. He also wrote "The Memoirs of Jean Antoine Houdon," the French sculptor, in collaboration with Charles Henry Hart in 1911.

## Parton Dies at 74

Henry Woodbridge Parton, N. A., landscape and portrait painter, died at the age of 74 after a two years illness. Known for his rugged landscapes, bold panoramas of mountains against the sky, Parton was a frequent exhibitor at the National Academy of Design and the Royal Academy in London. As recently as last year one of his paintings was accepted by the National Academy. He was born at Hudson, N. Y., the son of a cabinet maker.

For many years Parton was head of the rug designing department of Alexander Smith & Sons Carpet Company, Yonkers. Retiring about 20 years ago, he became interested in portrait and landscape painting, but in his recent years he devoted most of his time to landscape.

He was a member of the National Academy of Design, the Salmagundi Club, the Century Club and the American Water Color Society. A brother, Ernest Parton, landscape painter and Royal Academician, survives.

### Great Stamp Collector Dies

Arthur Hind, one of the world's outstanding philatelists, died in Miami, Fla., on March 1, aged 77. His huge stamp collection, containing many of the rarest specimens, has been variously valued at from \$1,000,000 to \$2,000,000.

To Mr. Hind's fame as a collector stands the highest price ever paid for a stamp in public auction—\$35,000 for the one cent British Guiana stamp, 1856 issue, the only one known to exist. He bought it at the auction of the famous Ferrari collection in Paris in 1922. A few years later Mr. Hind again came into prominence by paying \$50,000 at a private sale for an envelope bearing canceled copies of the 1 and 2 penny Mauritius "Postoffice" issues.

While Mr. Hind did not limit his collecting to any one nation, his specialty was United States issues. He had complete sets of the XIXth and XXth centuries, the latter in complete blocks of four or more in mint condition. By 1929 he had been so successful in the domestic field that his interest began to lag and he offered his United States issues at \$600,000.

### Drew, Art Patron, Dead

American artists have lost another staunch friend in the death of William Winter Drew, art patron and real estate operator. He died suddenly of heart trouble in a Boston hotel at the age of 51. His work in building up the Darien Guild of Seven Arts, of which he was a former president, and the Darien Free Library Association will remain a monument to his memory.

Mr. Drew was widely known as a collector of American art, and over a long period of years had assembled a representative group in his beautiful home at Noroton, Conn., including works by such men as Inness, Martin, Wyant, Twachtman, Weir, Blakelock and Metcalf, as well as a considerable number of living painters.

### Fruit and Flowers

An exhibition of fruit and flower paintings is being held at the Museum of Modern Art, New York, until March 31. Works by Monet, Cézanne, Redon, Van Gogh and other early moderns are being shown with examples by contemporary artists. American and foreign painters are about equally represented. The Maurice Sterne Retrospective Exhibition will continue at the museum until March 25.



## Challenging Matisse

While admiring the thoroughness with which Dr. Albert C. Barnes and Violette de Mazia "performed an autopsy on the art of Henri-Matisse," Thomas Craven, reviewing their volume, "The Art of Henri Matisse," in the New York *Herald Tribune*, issued a blunt challenge to the subject's standing as "our day's foremost painter." To Craven this painter is "less a pictorial artist than a designer for stuffs to be sold by the yard," his art lacking significance as a human document. Writing in the forthright and dogmatic style that made his "Men of Art" such a controversial volume, Craven leads up to the question: "What artistic virtue can atone for poverty of human significance?"

"The Barnes method, known as 'the psychological approach to art,' is, in reality, a clinical process," he said. "It consists in dismembering an object into its technical components, and in describing those components in the terminology invented by the plastic surgeons of art. It is also an academic method; for it considers art as a dead thing. I say this in admiration of the scientific knowledge of the operators, and with due respect for the enormous amount of data which they have managed to bring together. But in a book advertised as 'the definitive work on our day's foremost painter,' we should reasonably expect to find some discussion of the meaning of his art, that is, its significance as a human document. The passages in which Matisse is treated in relation to the life of his time, and the technical components of his art in relation to the living organism, are so brief and scattered as to be practically negligible."

The section of the book devoted to Matisse's debt to Impressionism, Post-Impressionism and the Oriental traditions, stirred Mr. Craven's wrath.

"This tendency," he wrote, "to establish parallels between the old and the new art has lead them, at times, into absurdities: as for example the trumped-up comparison between a sharply defined Japanese print and one of Matisse's fluid smudges. . . . We are to conclude that a painter rummages the deposits of his predecessors and rearranges his borrowed forms into a new, or different, pattern which is called a work of art. Thus art becomes a studio process, an academic pastime. We are to believe that all art is measured according to its plasticity. The expressions, plastic form, plastic means, plastic values, which occur with such monotonous regularity in this book, have become as great an obstacle to clear thinking as the old clichés they have superseded—the tactile values of Berenson, and Clive Bell's significant form. Incidentally, the term plastic, as applied to the flat art of Matisse, is a misnomer. One might just as well talk of plastic flowers, plastic light or plastic ribbons."

"The Barnes method . . . is peculiarly adapted to the art of Matisse, which is essentially a studio art. Since the Frenchman is largely concerned with the art of the past; since life has but faintly touched him; his American backers are forced to dwell almost exclusively on the sources he has plundered. But they do not seem to realize that a painter may be a profound student of traditions and yet be a very minor artist. Nor do they realize that an artist's excessive use of traditional practices is an indication of weakness. Matisse has devoted his life to the revamping of old decorative styles. He is a pattern maker in the restricted sense, an interior decorator like Gauguin. There is, of

course, a pattern basis to all art, but the recognition of the pattern belongs to the kindergarten of appreciation; and the use of pattern as an end in itself belongs to the pure, or abstract painters, who go to art rather than to life for their materials."

Concerning the authors' statement that Matisse brings to his patterns an eager *joie de vivre*, Craven agreed: "That is true; that little gayety is his own contribution; it absolves him from total eclecticism and distinguishes him from the cold-blooded and complete abstractionists. But is it on the strength of these effects that he is called the foremost painter of our day?"

"The higher values of art being almost absent in Matisse, it is almost impossible to discuss him in other than technical language. He is a pattern maker whose motifs lend themselves to endless repetition; he is less a pictorial artist than a designer for stuffs to be sold by the yard. His 'odalisques in hotel bedrooms' are oversized and boring; if reduced in scale and printed on cloth they might serve some legitimate decorative purpose. The larger his canvases, the more vapid he becomes; and when blown to mural dimensions, his work is nothing but leaping silhouettes and empty gestures. The authors of this book have said that his work is 'comparatively poor in human significance.' What artistic virtue can atone for poverty of human significance?"

### "Sane Modernist"

During March a one-man exhibition of oils and water colors by Catherine Morris Wright, young Philadelphia artist, is being held at the Syracuse Museum of Fine Arts. Mrs. Wright, who was awarded the Mary Smith Prize for "The Panty" at the 1933 annual exhibition of the Pennsylvania Academy of the Fine Arts, is offered as an example of the "sane modernist" by Anna W. Olmsted, director of the museum, writing in the *Syracuse Post-Standard*.

"A member of the younger generation of artists, Catherine Morris Wright is a modernist in the best sense of the word," she wrote. "Yet she has kept her head and her balance in a rocking world of art. She has discovered that one can be forward-looking without turning one's back upon tradition; and, refusing to stoop to distortion, she has sanely, with cool evaluation, adopted for her own use the sound attributes of the modern movement in art. And out of this, as out of every art movement in history, when the wheat is separated from the chaff, much good will come; simplification, a suppression of nonessentials; a sense of design and pattern that concerns itself in no wise with the old sentimentalities or with mere prettiness. . . . One even dares to pull out of its moth-ball wrappings that poor, almost obsolete word formerly known as 'beauty,' that is taboo nowadays in your modern critic's vocabulary."

Mrs. Wright was a pupil at the Philadelphia School of Design for Women under Henry B. Snell and Leopold Seyffert.

### Three Exhibit in Newark

Three New Jersey artists are holding an exhibition at the Newark Art Theatre Studios during March, Margery Ryerson, well known child etcher and painter; Antoinette Scudder, artist, poet and playwright; and Alice I. Howells, marine painter.

### Photographers

"Photographers have no respect for character."—*Le Baron Cooke* in "Epigrams of the Week."

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## New York Sees Kalish, Sculptor of Proletariat



"Power." by Max Kalish.

Max Kalish, whose portrayals of the rugged power of labor are so informed with beauty that they have made him one of the best known sculptors of America's industrial age, is exhibiting his recent works at the Grand Central Art Galleries until March 25.

Born in Poland, Kalish studied at the National Academy of Design under A. Stirling Calder, and in the studios of Herbert Adams, Isidore Konti and C. S. Pietro. Later he went to Paris and entered the Academie Colorossi, where he won the medal for sculpture. Next

he went to the Academie des Beaux Arts, varying his studies with trips to leading art galleries in Europe.

Kalish is best known for his heroic bronze figure of Abraham Lincoln in front of the Board of Education's building in Cleveland, his "Angry Christ," and his powerful studies, "The Iron Forger," "Man Power," "Laborer at Rest," and "The Steel Rougher." His sculpture is represented in numerous art galleries and private collections.

N. Lawson Lewis, in an appreciation of

## Whistler's Grand-Dad

In correcting the Chicago Art Institute on data concerning Whistler's ancestry in relation to Chicago, Frederick W. Coburn, art critic and authority on Whistler, said in his column in the Lowell *Courier Citizen*:

"I have a notion that the whole story of Captain John Whistler's adventures in founding Fort Dearborn, now Chicago, is yet to be told as a continuous narrative. One day a few years ago while waiting for some books at the Widener Library in Cambridge, I noted on an adjacent shelf volumes of the publications of the Mississippi Valley Historical Association; and taking down one of them I discovered in it an account of the first days of Fort Dearborn.

"It showed that Captain Whistler was engaged in a jolly row over sutlering privileges, which he was accused of granting to one of his own sons. Chicago thus, if this was true, began to run properly to form in its early years! An investigation of the graft charges against Captain Whistler was ordered from Washington. As I recall the story he was white-washed and to prevent a repetition of the scandal, he was ordered to a post at Detroit.

"I should fancy that the centennial history of Chicago, the city, if there is to be one, may contain entertaining reminiscences of the founder; and I am sure that some competent historian, perhaps of the faculty of the University of Chicago, will not repeat the mistake of naming 'Major George Washington Whistler' as the Romulus and Remus of this capital of a great inland empire."

Kalish's work, says: "This deep feeling of sympathy towards those who are creators in the industrial age; this keen understanding of the true beauty of a difficult task well and honestly done; this is the guiding spirit of Max Kalish's art. It is the burning conviction of his eager restless mind. It is, in a word, his very life blood. So that when this driving force of a definite and unalterable purpose, to render justice to the industrial as well as the æsthetic side of life, is joined to genius of the highest order, the result is inevitably just what we feel in these noble bronzes, the soul of man made invisible, the spirit of a man on its upward way.

"Everywhere we go we find the workman, without thought of pose or effect, making a powerful picture of genuine harmony as he moves to and fro and uses his tools in his daily work. When he is at rest he is natural and graceful. Hence we realize that the factory and the forge, the coalpit and the quarry so far from crushing beauty and obliterating art offer interpretive possibilities of the greatest importance and endless charm.

"All this and much more Max Kalish has felt and dreamed over and put into visible form. His genius has dreamed over and put into visible form. His genius has comprehended the whole range of beauty of hard work, nor has it stopped there, for it has not been afraid to face the terrible truths of what still flows as an evil from the clash and struggle of existence. Thus he does not hesitate to show the world what it has done in such poignant studies as 'The Discard' and 'The Bread Line.' . . . His works are the classics of the future as well as of the present. His art is a vigorous, clean and healthy interpretation of the spirit of his day. He has already many a triumph to his credit and it is safe to say that the future holds for him greater triumphs, greater successes and greater work."

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## Dossena Toboggan

Readers of THE ART DIGEST will remember that certain sculptures by Alceo Dossena, masquerading as ancient Greek works or as masterpieces by giants of the Italian Renaissance, were sold a few years ago by unscrupulous European art dealers to leading American museums, one figure, purporting to be archaic Greek, bringing, supposedly, the fabulous sum of \$80,000. The museums got on to the "racket," the works were returned, and the money refunded. Dossena claimed not to have known the venal uses to which his creations had been put.

Recently the sculptor, who lives in Rome, sent 39 of his carvings, many of them his finest products, to America. A market did not exist, and the other day the 39 found their way to the auction block and were sold by the National Art Galleries, New York, for a total of \$9,125,—an average of less than \$250 apiece.

These Dossenas were just as good as the ones previously sold to American museums.

The highest price was \$675 for a Madonna and Child in the manner of Mino da Fiesole, bought by W. E. Benjamin. The entire group of Dossenas in the style of Mino sold in the neighborhood of \$200 apiece. The 39 pieces included works that resembled so closely the creations of Donatello, Verrochio, da Settignano, Pisano, Rossellino, and others, that they were calculated to fool the experts—and once did.

## Progress in Cleveland

The most significant feature of the 1932 Annual Report of the Cleveland Museum of Art is the statement that in spite of a reduced budget, attendance and activities have increased, due, William K. Milliken, the director, states, to the loyalty of the staff members. The year's attendance of 348,170 was exceeded only in 1931, when the Guelph Treasure Exhibition was responsible for a spectacular increase.

Also significant is the fact that during the winter months, when educational activities were at their peak, attendance showed an increase of 25 per cent over the average for the 17 years the museum has been open; during the summer months, when tourists usually come in large numbers, the attendance showed a decrease of three per cent below the average. This would indicate that Cleveland art lovers are making definite use of the museum's educational facilities.

## The Guild Comes to Life

The Guild of American Painters, latent for several years, will return to the exhibition field with a show at the Cronyn & Lowndes Galleries, New York, from April 4 to 15. The guild, founded in 1917, plans to hold similar exhibitions every Spring and Fall hereafter. The displays will be sent later to museums throughout the country.

Among the artists who will exhibit this year are: George Pearce Ennis, John E. Costigan, Arthur Friedlander, Ernest D. Roth, Henry S. Eddy, Bela Mayer and Oscar Julius.

**THE DOWNTOWN GALLERY**  
Special Exhibition  
**SELECTED WORKS**  
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**Leading American Artists**  
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## Two Etruscan Statues Tell a Nation's Fate



*Etruscan Warrior, Terra Cotta, VIth Century B. C.*

Most art writers have missed the significance of the opening by the Metropolitan Museum of Art of its new Etruscan Room. It contains two works of major importance in art history—a terra cotta warrior 6 feet 9 3/8 inches high and another terra cotta warrior slightly more than 8 feet tall, both of them belonging to the VIth century B. C., when Etruria was a great power, surpassing Rome and sharing with Greece and Carthage the control of the Mediterranean. These works have been in the cellar of the Museum for 17 years, unannounced and undescribed, kept there for reasons best known to the officers of the museum.

The Etruscans are a mystery people to the moderns. Their language is unknown,—no

linguist has been able to decipher their inscriptions. Ethnologists say the stock of the race came from Asia Minor. They settled in Italy, mingled with the native tribes, made friends with them, conquered them with intellect rather than arms, although they were a vigorous and warlike race. By the second half of the VIth century B. C. the Etruscans had become the greatest power in Italy. Their empire extended from the Alps to southern Campagna, their ships were feared at sea, and Etruscan kings—the Tarquins—ruled over Rome.

The art of this period reflected the nation. One of the museum's terra cotta warriors, the earliest one, reproduced on this page, is intensely Etruscan. "The type of face, the structure of the eyes and mouth, the rendering of the feet," writes Gisela M. A. Richter, the curator of classical art at the Metropolitan, "are like those in contemporary Etruscan works; and the elongated proportions, the thin legs, the perpendicular trunk, recall the Italic bronze statuettes of striding warriors rather than the Greek. . . ."

But the second warrior, reproduced on the cover of this number of THE ART DIGEST, "on the other hand, is Greek in style. . . . The pose, the armor, the stylization of the hair and crest, the decorative motives on shirt and armor are all familiar from Greek vases and sculpture of about 500 B. C.; and there is the same precision in the modelling, the same sharply defined forms, the same freshness of execution. Nevertheless the impression of the whole is different from pure Greek work. . . . This is in accordance with the literary tradition which speaks of Greek artists working in Etruria as well as of eminent Etruscan sculptors."

So, these two immense statues, made a few decades apart, express a nation in transition, a nation affected by other powers, losing its individuality, getting ready to fall in the face of Roman ascendancy.

## Another Etruscan Treasure

From Baltimore comes word that "an Etruscan vase, which is said to be one of two extant in the world," has been brought up from the cellars of the Walters Art Gallery. The Walters collection was bequeathed to Baltimore by Henry Walters, railroad man, who died in 1931 at the age of 83.

## Oregon Show at Portland

The second annual exhibition under the auspices of the Oregon Chapter of the A. A. P. L. will be held at the Portland Art Museum from March 20 to April 1. Oils, water colors, pastels and sculpture will be included, and the paintings must not have been shown before.

## Art Directors Club Annual

The Art Directors Club announces its 12th annual exhibition of advertising art, to open at the Art Center, New York, on April 10. Any artist or director who has produced advertising art in the United States during the past year is eligible.

## FIRST NEW YORK EXHIBITION

STILL-LIFE & FLOWER PAINTINGS

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**LAWRENCE BIDDLE**

To March 31

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NEW YORK



## New York Criticism

Art in Chicago differs not at all from art in New York. This is the consensus of the critics after viewing the exhibition of oils, water colors and prints by about fifty Chicago artists, being held at the Whitney Museum until March 22. Geographical lines, aside from the difference in subject matter, would seem to have little effect upon the artist, whatever his calibre.

This is the initial exhibition of a series by which Juliana R. Force, the director, intends to illustrate the "general picture of art in America." It was assembled by Mrs. Force and Hermon Moore, curator of paintings at the Whitney, with the assistance of Robert B. Harshe, director of the Art Institute of Chicago, and Daniel Catton Rich, curator of paintings.

"With the exception of Grant Wood's 'American Gothic,' which distinctly smells of Iowa, all the other pictures could have been passed off on me very easily as coming straight out of our own Greenwich Village," wrote Henry McBride in the *Sun*. Incidentally, "American Gothic" received unanimous praise from the critics.

Margaret Breuning of the *Post* said: "The artistic melting pot seems to boil down racial, topographical and individual traits rapidly in these days. There is no sectional character apparent in the museum's Chicago showing, so that one feels certain that the individual artist feels no compulsion to conform to any accepted local standards, but is flourishing in the particular field of art which is most congenial to him."

"It is well to be reminded that not all the brushes plied with talent are confined to the East," said Royal Cortissoz of the *Herald Tribune*. And there is, indubitably, talent active in the studios of Chicago. There is nothing locally distinctive about it, to be sure. The school, if it may be so designated, has no obvious leaders and no traits which differentiate it from others elsewhere. But why should such things be expected? American art is, after all, a fairly homogeneous affair, its practitioners interested in their environment and painting it with sincerity, and, in many instances, with competence. The important thing, in any group, is simply that there should be a reasonable number of men adequate to their task. . . .

"The Chicago artists are apparently not much concerned with beauty of painted surface. Barring Mr. Gerrit V. Sinclair's work and one or two others, there is not a sensuously appealing contribution made to the show. There is, indeed, a good deal in it that is so crude in 'facture' as to suggest the amateur or the student, not yet acquainted with the felicities of mere pigment. . . . If there are negligible things, that is only what happens in every miscellany, whether it be of Western or Eastern origin. And even among the mediocre exhibits there are few signs of misguided imitation of foreign fads."

Edward Alden Jewell of the *Times* found robustness a frequent characteristic of the work: "Throughout all the apparent diversity of the work produced in this Midwestern environment we feel that an underlying consistency may be traced in the quite general robustness of approach and the refreshing unconventionality in the choice and treatment of subject material. . . . At the same time one is not surprised to find that some of the Chicago artists—like American artists all over the country—have been leaning up against the tall, stout hitching-post of European modernism."

### Critics Differ on Derain

The assemblage of Derain's work shown at the Durand-Ruel Galleries, arranged by Paul Guillaume of Paris, was an "exciting event," according to Margaret Breuning of the *Post*, and although there was no attempt to illustrate all the phases of the artist's conviction, it did "present a decidedly definite impression of the endowment and work of the artist which isolated examples have not produced."

Miss Breuning continued: "The intense desire of the French artist of the early years of this century to free himself from the vagueness of design, on the one hand, and the scientific intellectuality on the other of the impressionistic movement drove this artist and many contemporaries to Negro art or Persian paintings for escape. The terror and sweetness and charm, which has resulted in bleakness and aridity for many of our own painters, was echoed in the early restricted palette of Derain. Yet with all his leanings to false gods, he has remained true to the 'tradition,' as the French interpret it in their own classical idiom of logic and disinterested approach. His emergence in these later works into the full command of his powers is impressive, not only because of the linking of past and present one feels in his work, but because of the survival of the real gift of the artist. The need to conceal facility and brilliancy is probably no longer felt by an artist who has disciplined himself so seriously for many years."

Malcolm Vaughan of the *American* found the exhibition "large but poor. The collection contains not a single masterpiece; scarcely more than two or three adequate suggestions of his talent; a number of middling or average good examples and several pieces of such inconsequence as to bear all the earmarks of pot-boilers. . . . A curious master, this André Derain. He is capable, at times in the past, of great art. Yet he seems an artist without much conscience, one who will not bother to keep faith with those who love him."

The *Sun*: "Simple art-lovers, once their conventional reserves have been shattered, see easily enough the unquestioned sincerity of these figures and if they be at all imaginative, find in them an endless source of suggestion. As decoration, in fact, it is difficult to find anywhere else so much in so little."

### Mattson Walks Alone

Henry Mattson of the Woodstock colony, whose first one-man show in five years is being held at the Rehn Galleries, has made good use of his absence, according to the critics. "Mattson walks, like Kipling's cat, alone," said the *Times*. "His work in oil is unique and hard

to classify. Certainly meriting the public's attention, it is not to be taken in at a glance nor fathomed without patience and an open-minded approach. Mattson is a mystic. His mysticism is the simple, one might say naïve, dreaming of a poet who lives spiritually remote from worldly attitudes and seeks to communicate in paint his own spiritual contact with the natural world. . . . Mattson presents oddly the spectacle of an artist who may know quite well 'how,' yet who is not concerned with technical accomplishments of the usual sort. If you step up very close to a canvas you will perhaps detect a mysterious and altogether unforced quality inherent in color and brushwork. Often this is lost at a little distance."

"Mattson has acquired many virtues during the period since his last one-man exhibit," wrote Margaret Breuning in the *Post*. "He has rid himself of the fuzzy surfaces and blurred contours which obscured the strength of his design. . . . Mattson has much to show for his period of withdrawal from the exhibition field and his work offers much promise for the future."

### The Human Touch of Nakian

At the Downtown Gallery Reuben Nakian, sculptor, is showing (until March 18) a group of portraits of his fellow artists: Alexander Brook, Elmer Rice, Pop Hart, Gaston Longchamp, Peggy Bacon, William Harlan Hale, Raphael Soyer, Concetta Scaravaglione and Joseph Pollet. Pop Hart appears twice, once in a high hat.

Henry McBride of the *Sun* feels that if Nakian had had "successes of esteem" before, he has now won "loud acclaim." "Probably the star sitter has been Pop Hart, who appears twice," continued McBride. "Possibly there is no harm in saying that Mr. Hart in real life is no Francis Lederer and that the girls do not follow him in awe-struck wonder through the streets, yet for all that he achieves a kind of handsomeness in the portrait busts that is extraordinary. It just shows what art can do. Even in the bust with the top hat, Mr. Hart is still invincible. Ordinarily the doing of a portrait bust of a gentleman in a top hat and further handicapped by the wearing of horn-shelled reading glasses would be just a joke. But Mr. Nakian has seen all these appurtenances as mere items in a general scheme and has related them nonchalantly and triumphantly."

Carlyle Burrows of the *Herald Tribune* speaks of Nakian's "human touch" and his attempt "to bring out by different means the peculiarities of each personality." "His head of Elmer Rice, the playwright, is a sensitive, telling interpretation, and the head of Raphael Soyer is nervously alert and vital," he said. "Ordinarily there is nothing that one might consider classical about these heads of Nakian's. The hint of Roman feeling in the somewhat severely objective likeness of Alexander Brook is limited to that work alone. What is more characteristic is the direct vigor of his approach and the satisfactory way with which he has simulated the patine of stone or bronze in different works, according to the character of the medium deemed best suited to the case."

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### Dead Henri Proves Live Theme

The exhibition of paintings by Robert Henri at the Macbeth Gallery is to Royal Cortissoz of the *Herald Tribune* "the most arresting exhibit of painting in New York." "What a lover of pure painting Henri was, and how brilliantly did he control it!" wrote Cortissoz. "I do not know whether he worked with deliberation or swiftly, but the pictures convey the impression of direct transcripts from reality, thrown off at white heat. The pictures, that is to say, that deal with the figure. The landscapes tell a slightly different story. One of them, to be sure, the sparkling 'Far Rockaway,' seems spontaneity itself, and all of them, for that matter, have a vivid freshness.

"The specific revelation made by the memorial show at the museum, as I said at the time, was that in an era of disintegration Robert Henri stood four-square for the tradition of sound painting. The present exhibition reiterates the point. One thing about it should especially be noted. Nothing here 'dates.' The pictures might have been painted yesterday, there is so much life and energy in them."

Margaret Breuning of the *Post* believes whole-heartedly in Henri's landscapes, for she said: "The increasing facility of technical accomplishment realized in many of the later figure paintings gives a superficial character to many of these works, but the landscapes reveal an aspect of his endowment which made special impression at the memorial exhibition at the Metropolitan Museum. . . . Aside from his influence as a teacher, which it is difficult to realize adequately, his own gifts as a painter must be considered in any final estimate. And in this definitive estimate, his landscapes will occupy as important a place as his figure work, if not a more significant position."

### Roy Inspires a McBride Paean

Pierre Roy, called variously the "dean" and "high priest" of Surrealism, is showing 35 of his canvases at the Brummer Galleries. Henry McBride of the *Sun* feels confident that these works of Roy will "meet a ready acceptance."

"It is true that certain forms of modernism are easier for us to take than others," he said. "It is likely, to cite recent examples, that the vast bulk of the American public has not, as yet, the remotest idea as to what Georges Braque and Fernand Leger are up to, yet they have only to see the work of Pierre Roy to fall for it instantly. The reason is that Pierre Roy does not bother us too much with the technic of painting. He paints charmingly, seductively, 'nay—brilliantly,' but he plants us so quickly and so firmly in the world of fantasy that we scarce have time to notice the means by which he gets us there.

"These strangely winning still lifes are painted in a simple, unpretending but very direct way, and if things are meant to be solid they are solid and if shadows are supposed to be transparent so they are in M. Roy's pictures. You have nothing to stand between you and the hypnotic force of the artist's thought, and so it is no wonder that you so quickly succumb to it and become the child again that he wills, you to be."

PAUL R.  
**MELTSNER**  
Thru March 23d  
AND COOPERATIVE GROUP SHOW  
**MIDTOWN GALLERIES**  
559 FIFTH AVENUE

## 'Like a Dog That Bounds Joyously to the Gate'



"Still Life," by Paul R. Meltzner.

Paul R. Meltzner's one-man exhibition at the Midtown Gallery (until March 22) shows, according to the critics, that he has turned his attention to the human drama of America. Having won recognition as a still-life painter, Meltzner now portrays strikers, park-bench derelicts and blind street musicians, with even a chain-gang episode as a theme.

Describing Meltzner's venture into the realm of the bizarre, the *New York Times* said: "Color, as employed in this artist's often striking designs, may be likened to a dog that bounds joyously out to the gate to welcome his master home. More technically speaking, it is inclined to be raw, but has plenty of substance. These boldly organized and at times even 'daring' color harmonies might, if you choose, be resisted; they cannot be ignored. For his part, the reviewer sees no reason why,

merely because of their clangor, they should be resisted. Exuberant they undeniably are, but original, ingenious and withal pretty consistent."

In mentioning his somewhat "restrained" figure studies, the *Times* continued: "These persons are not distilled 'types'; neither are they individuals who have anything in particular to say. Better than the uninteresting landscape, these human studies are less commanding than the still-life arrangements. And yet, whatever his limitations or defections, Meltzner can nearly always win respect on the craft side. Here, again, there are 'degrees,' felicity in the matter of designing and of handling pigment seeming to some extent to depend upon the imaginative fertility of idea. But Mr. Meltzner never paints shabbily, carelessly, or as if prey to indecision."

Edward Alden Jewell of the *Times* further describes these still lifes: "Pierre Roy uses over and over again, without tiring of them or wearying the spectator, magic formulae—the wagon wheel, strips of bamboo, magnets, birds' eggs, pretty pebbles, vegetables (so perfect they would all draw prizes at a county fair). He confesses a passion for grained woods, for bright-colored ribbons, feathers, butterflies and human hair. This year a new device is employed twice or thrice with formidable success. He will assemble in meticulous design such disparate objects as chestnuts, a tiny model of a castle, perhaps also eggs and asparagus, permitting to tower beside them a goblet of red or yellow wine."

### Enter, Georgia O'Keeffe's Sister

An exhibition of flower paintings by Mrs. Catherine Klenert, younger sister of Georgia O'Keeffe, was held at the Delphic Studios.

**ILSLEY GALLERIES**  
Incorporated  
Paintings — Sculptures  
Prints  
**AMBASSADOR HOTEL** **LOS ANGELES**

As is to be expected the critics compared her work with her sister's, finding it incomparable. "There are none of those elusive overtones, those eerie interpretations that set the work of the more famous sister apart," the *Sun* remarked.

"The present representative of the painting tradition in the O'Keeffe family offers interesting points of comparison with Georgia O'Keeffe," said the *Times*. "There is, as might be anticipated, a remarkable color sense. At first glance the color seems to overshadow all other considerations; but as one turns from picture to picture there is made manifest a scarcely less striking sense of design."

The *Post*, however, sees individuality in Mrs. Klenert's work: "At first, because of

[Continued on page 16]

**Pierre Matisse**  
MODERN  
FRENCH  
Madison Ave. and 57th Street  
**Fuller Building, New York**



## New York Criticism

[Continued from page 15]

the enlarged flower forms and intense color, one is reminded of Miss O'Keeffe, but the individuality of the exhibiting artist asserts itself. Her work has a personal sense of design and a highly personal palette."

### Wilford's Western Gouaches

The New Mexican scene is having an extended presentation in the New York galleries this season. The latest of these lovers of the picturesque Southwest to have a metropolitan showing is Loran F. Wilford, who showed water colors at the Pascal Gatterdam Gallery. The artist, who divides his time between New Mexico and New England, finds most drama in the former section, wrote Henry McBride in the *Sun*: "This is because there is more drama on the surface of New Mexico than in New England, what with the Indian dances and all that. To get drama in New England you have to dig deep, as Eugene O'Neill has taught, and if introspection is all right in plays it is more difficult in water color."

The *Herald Tribune* noted the fluency and vividness of Wilford's style: "This artist uses only the purest color washes, and in setting off a figure against its architectural background he gains a sharp clarity of impression through contrasts of lights and darker colors."

### L'Engle "Matures His Talent"

William L'Engle, whose interest covers varied sections both in the Americas and in Europe, has just closed an exhibition of recent paintings of Mexico and New England at the Montross Galleries—his first show in several years. Landscape and figure pieces made up his oeuvre, in oil and water color. Margaret Breuning, critic of the *Post*, found evidence that the period since his previous exhibition has been profitably spent in maturing his talent.

"There is much of the heterogeneous character of living today in this work," she wrote, and referred to "the impact of many impressions, the attempt to resolve them into definite statement. Yet, as a whole, the exhibition stresses the artist's craftsmanship, concentration and individual expression. The water colors have a gayety and facility which the medium implies with much of the quality of the artist's mind and attitude toward the phase of life depicted. Perhaps, in generalizing, one might say that landscapes are more interesting than figure pieces and New England than Mexico in this work."

"The show denotes, on the whole," said Carlyle Burrows of the *Herald Tribune*, "an able performer, but one who is not always sure of himself."

### Cats Delightful and Fecund

The cat show at the Ferargil Gallery was found to be "delightful," "entertaining," "delightful," and "fecund," by the critics. "Paul

Ficene's offering is a beautifully modeled seated cat," according to Edward Alden Jewell's statement in the *Times*. "Robert Laurent has done a gorgeous croucher; Eugenie Shonnard a cat sitting up very straight. William Zorach's famous tom is on hand, looking more than ever like a Felis Leo—regnant if not rampant—while Duncan Ferguson's kitten is so compact in its unpliant roundness as to remind one of some of Marion Walton's figures at Weyhe. The terra-cotta pair by L. T. Stevens must represent some curious wild species. These are charming cats, unassumingly bow-legged, glistening black, with introspective eyes. And surely they are bearded, unless their jowls are prodigiously low-slung."

### Communicating a Delight

Although it has been several years since A. F. Levinson last exhibited, his recent show at the Morton Galleries showed "a more colorful, lyrical expression than formerly," according to the *Herald Tribune*. Margaret Breuning of the *Post* believes that Levinson "appears his best in his small, carefully-considered and fully developed canvases, in which his delight in his medium is communicated to the beholder."

"He apparently prefers a suggestion to a knockdown statement," said the *Sun*. "Certain of his designs embody the first shadowing out of things later carried out more completely in oil. Others are the spontaneous records of impressions of things seen or dreamed of. The form is rather 'felt' than vigorously insisted upon, and as the artist's sensitiveness to color is marked, the results in general are most happy."

### Charles Aiken's Flower Paintings

Paintings and water colors by Charles A. Aiken are on view at the Fifteen Gallery. Flowers play a prominent part in this show and the *Sun*, calling Aiken "the star flower painter of the Fifteen Gallery," said: "Aiken paints flowers with great sympathy, both in water color and in oils. His water colors have an air of unworried, easy execution, in spite of the fact that the aim in them is to achieve a complete picture, with a background in correct values."

The *Post*: "You do not have to be inwardly afraid that possibly you are admiring merely aesthetic sweetness and charm in these enchanting flower studies, for there are aesthetic integrity and sound craftsmanship in the work as well as alluring textures, rich color and suave handling."

### Gladys Brannigan, Southern Seas

That they display breadth in handling and a genuine feeling for nature was the *Sun*'s view of Gladys Brannigan's paintings at the Fifteen Gallery. Most of them are the result of a trip to the Caribbean Islands, made at various stopping points in tropical American waters, which the *Herald Tribune* said "are

quite the equal in picturesqueness of anything she has done thus far. The harbors with their ships and houses and rich tropical growth for a background are presented vividly in 'Harbor Trinidad' and 'A Tropic Harbor.'"

### Gruppe in Holland and America

The Carnegie Hall Art Gallery which since its founding has been holding group shows of the works of members has departed from this policy during March in the display of paintings of Dutch and American scenes by Charles Gruppe.

"He makes agreeable, companionable pictures," remarked the *Herald Tribune's* critic. "He has marked pictorial adroitness, an un-failing faculty for choosing the right point of view and composing his subjects deftly, but not obtrusively."

Margaret Breuning in the *Post* agreed that "his craftsmanship is sound and his flair for the effects of atmosphere and vibrant sky in his coastal paintings is notable," but lamented that there were some "perfunctory paintings which have technical proficiency but are inclined to brittleness of color and aridness of content."

### Nine Modern Frenchmen

Howard Devree in the *Times* observed that the current exhibition at the Pierre Matisse gallery of water colors, pastels and drawings by nine modern French artists affords "in subject matter as well as in treatment interesting sidelights on the artists."

Maillol, Rouault, Severini, Matisse, Dufy, Lurcat, Masson, Gromaire and Picasso are companions in this show and of these, according to the *Sun*, Masson "delves most into the abstract" with a drawing called "Fish in Combat."

### Spring Salon Opens May 2

Invitations have been issued to artists throughout the country to participate in the 11th annual exhibition of the Salons of America, Inc., which will be held at the American-Anderson Galleries, New York, May 2 to 20.

Founded by Hamilton Easter Field in 1922 to provide adequate hanging space for the work of all artists at a minimum cost, the Spring Salon has been the means of 'discovering' many of the younger artists of note today. Though non-profit making, the fee of \$8 charged for showing one painting, two water-colors, drawings or etchings, or four medium sized pieces of sculpture has enabled the organization to remain entirely self-supporting.

Wood Gaylor is president, Robert Laurent, vice president; David Morrison, treasurer; Stefan Hirsch, recording secretary, and Yasuo Kuniyoshi, corresponding secretary.

### Japan Gives Three Paintings

In appreciation of the Roerich Museum's cooperation with the circuit exhibition of Japanese paintings, which closed at Los Angeles after a successful tour of the leading cities in the United States, the Imperial Japanese Government has given three works to the museum at the request of the Department of Education of Japan.

The paintings are "Summer Shower" by Gyokudo Kawai, "Mountain Climbing" by Shunkyo Yamamoto and "Education of the Young" by Sui-un Komuro.

### Perforce

"I have joined the hoarding movement," said Mr. Lapis Lazuli, the artist. "But what I am hoarding is my appetite."

## SUCCESSION OF M. GRENCER

Old Paintings by Fragonard, H. Robert, Van Goyen, Ruysdael, etc.

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### EXPERTS

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48 bis avenue Kleber  
Exhibition  
Galerie Jean Charpentier

For Prints  
M. Maurice Rousseau  
25 rue de Chateaudun  
Private: Saturday the 25th of March 1933  
Public: Sunday the 26th of March 1933

For Furniture & Works of Art  
M. M. Mannheim  
34 rue de Provence  
from 2 o'clock  
till 6 o'clock



## Roosevelt Silver

The lineage of Franklin D. Roosevelt may be traced in the collection of silver which the Yale Gallery of Fine Arts has placed on exhibition in honor of his inauguration as the thirty-second President. The silver, selected from the Mabel Brady Garvan Collection, falls into two categories—pieces made by Nicholas Roosevelt (1715-1769) and his nephew Peter De Reimer (1739-1814), and pieces made by early New York silversmiths in the XVIIIth century for members of the Roosevelt family.

The craftsmanship of Nicholas Roosevelt is well represented by a fine tankard, the lid and handle of which are decorated with French coins of 1727 and 1745; a pear shaped teapot of the Chippendale period; a three legged cream jug; and a porringer spoon. Nicholas, an official silversmith for the City of New York, was the nephew of Jacobus (1692-1776) and Johannes Roosevelt, the respective direct ancestors of President and Mrs. Roosevelt. Peter De Reimer, also a prominent silversmith, was the maker of a sauce boat in the exhibition, a rare article in early New York.

Earliest in date among the family plate is an exceptionally fine tankard made by Benjamin Wynkoop, bearing the initials of Johannes and Helytje Roosevelt, who were married in 1708. Johannes, who served as assistant alderman of New York, 1717-1727, and as alderman from 1730 until his death, was connected by marriage to Wynkoop. Mrs. Roosevelt is seventh in descent from Alderman Johannes.

Another interesting piece is a bowl from the hand of Wynkoop's son, Cornelius, which, according to family tradition, was made in 1726 as a christening bowl for Isaac Roosevelt, great-great-grandfather of the President. Isaac, it is interesting to note, was a statesman of Revolutionary days, having been a member from New York of the Provincial Congress in 1775, and a New York senator 1786-90. A shallow bowl by William G. Forbes was made for Isaac's daughter, Maria, who became the bride of Colonel Richard Varick (1753-1831), aide-de-camp to Washington and later mayor of New York City.

A large covered porringer made by John Brevoort (1715-1775), bears the initials of Harriet (Howland) Roosevelt, the third wife of James Roosevelt (1760-1847), assemblyman 1796-97, alderman in 1809 and great-grandfather of the President.

## Bourdelle Studio a Museum

The Paris studio in which Bourdelle, one of France's greatest sculptors, worked, is to be turned into a museum. His widow, according to a dispatch to the *New York Times*, has offered the building to the government for that purpose, together with a collection of 800 pieces of sculpture, 150 paintings, 4,000 drawings and 4 frescoes. Plans to remodel the buildings at 6 Avenue du Maine have been taken under consideration by Anatole de Monzie, Minister of National Education.

Aside from the studios and galleries where Bourdelle worked, the museum will include the little cabinet maker's shop in which the sculptor's father set up his business when he came to live with his son in Paris.

## Conrad Buff Gives Dynamic Form to Sierras



"Sierra Morning," by Conrad Buff.

Conrad Buff, who is having a one-man show at the Ilsley Galleries, Los Angeles, during March, has, according to the critics, struck a new note in the depiction of the grandeur of California's High Sierras. He has, they state, succeeded in capturing in his canvases and murals the significance of the West's dynamic forms, visualized on a broad scale.

Writing of Buff's work, Merle Armitage, critic and connoisseur, says: "Some men see this world through a microscope, others see it through a telescope, and big vision is not too common among artists. Conrad Buff comprehends the immensity of the West. More than that, he adds thereto a discernment of the stylized and conventionalized forms in which the West abounds. Not one artist in a hundred grasps the significance of the West's dynamic forms. Buff has indeed grasped it. The typical characteristics of the Western desert appeal intensely to him. The sharp clarity

and severity of the High Sierras, their exultation, he feels and sets down in his honest and forthright canvases."

Arthur Millier, critic and artist, writes: "Resting on Mr. Buff's exploration, one can visualize a future school of painters, to whom he will have discovered the other-worldness of a region in which it is not uncommon to see, one behind another, red, white, black and blue peaks. What at first seem to be his personal colorations turn out to be typical of the desert slope of the mountains."

"As the first air of strangeness wears off, one sees that in both forms and colors he has disentangled the essential and universal characteristics of the High Sierras from the maze of surface effects; and, to express them, has developed a stylized type of painting which is, to borrow Mr. Wilenski's convenient classifications, 'descriptive-architectural' and scarcely at all 'romantic.'"

## Ancient Art for Hawaii

A group of ancient Greek and Assyrian art objects has been added to the permanent collection of the Honolulu Academy of Arts, in replacement of several casts and reproductions in the early art rooms. These include an over life-size Greco-Roman torso of Hermes in Parian marble from the Sciarra collection in Rome, and two Assyrian wall reliefs, ascribed to the 7th or 8th century B. C., recovered from the site of Nineveh.

Other acquisitions are: Two Greek heads of Athena; eleven Greek vases; a Vth century B. C. fragment of a Greek stèle; an early IVth century tablet in Greek sculpture; a IVth century head of a woman; fragments of a sarcophagus representing the labors of Herakles, of the IIIrd or IVth century B. C.; eleven Greek vases, used for household and religious purposes, including a Vth century B. C. amphora, a column krater, cups and jugs.

## Washington's Independents

Belief that the trouble with most art exhibitions is too much jury has led to the birth of another art club in Washington, D. C., the National Society of Independent Artists. Its inaugural exhibition, held in the Transportation Building, was not only juryless but incorporated other independent features, writes Helen Buchalter of the *Washington Daily News*.

The members were not backward in asking the public its opinion of their work, for visitors were permitted to vote not only for the most popular exhibit, but also the one most disliked. Besides, each visitor who purchased a program was given a number, and holders of lucky numbers, determined by lot, received crayon or pastel drawings of themselves, these drawings being executed before the assembled visitors. No entrance fees or dealer's commissions were charged.

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## Bombay Collection of Ancient Art at Auction



*Fatimid Manuscript, "Mana-fe-Al-hajar," by Atarid bin Mohamed Al-hasib, 417 A. H.*

A magnificent Fatimid manuscript of the XIth century, pronounced by such experts as Dr. F. R. Martin, Dr. Barnett, Laurence Binyon, M. Blochet and M. Migeon to be the earliest Arabic manuscript with miniatures extant, is in the collection of rare Indian and Persian art formed by J. Gazdar of Bombay, which will be dispersed at the American Art Association-Anderson Galleries the afternoon of March 25, following its exhibition from March 18.

The manuscript, "Mana-fe-Al-hajar," by Atarid bin Mohamed Al-hasib, was written in 417 A. H. and consists of 166 pages in flowing Arabic calligraphy with rubricated titles, interspersed with cabalistic hieroglyphic and Greek and Coptic characters. Numerous small drawings of animals, monsters, signs of the Zodiac, quasi-legendary beings and monarchs appear. It is stamped with the seal of the Khalifa on one of the middle pages, and the scribe's name and seal and the date appear on the end page of a section. It is undoubtedly one of the finest pieces of Orientalia ever to appear at public auction in America.

The Fatimids attained to power in the third century A. H. in Egypt, where their sway over the Arabic populations lasted until A. H. 567 (A. D. 1171). Under the Fatimid Caliphs a remarkable renaissance occurred in Egypt and relations were established with China over the great trade routes. The influence of Mongolian art is evident in the drawings in the present work, which represents in point

of fact an extraordinary synthesis of Coptic-Egyptian, Arabic and Mongolian traditions. According to Dr. Martin, "there are no remains of the Fatimid art of painting that can with certainty be said to have been executed in Egypt." In a letter to Mr. Gazdar, Sir Thomas Arnold said: "This MS. contains a number of treatises attributed to Hermes, a reputed disciple of Aristotle. They are believed to be of Christian origin, and later translated into Arabic. They deal with the magical properties of precious stones and with the influence of the planets. As is usual in the case of such writings, the text is made purposely obscure, and in some cases . . . certain passages are written in unintelligible characters, to which no key is attached."

Assembled with the greatest care by a collector whose location alone could afford him opportunities not possible to any one outside of India, the collection is made up of 137 items, many of extreme interest and rarity. Included are manuscripts, sculptures, miniatures, drawings, choice rugs and a group of textiles. Aside from the Fatimid manuscript, another outstanding piece is a Jain carved and lacquered shrine, Gujerat, XVIth century, six feet ten inches high, with an elaborately carved roof crested with peacocks and beautiful figures of elephants. The details of the carving show numerous tiny genii, musicians, votaries and Tirthankaras.

Particularly interesting is a stone head of a ram, Ur of the Chaldees, prior to 1000 B. C.

### California Painter Is Dead

In the death of William Barr on February 25, California has lost one of its most distinguished artists, says the *San Francisco Chronicle*.

Mr. Barr was born in Scotland in 1867 and began his career there in the Glasgow School of Art. He pursued his studies at South Kensington, London, and at the Académie Julien in Paris, contemporaneously with Sir William Orpen. He was attracted by the artistic possibilities of California and settled in San Francisco in 1915. He devoted himself to portraying the beauty of California and its romantic historical associations, both in landscape and portraiture.

A memorial exhibition of his work has been planned.

### Curran Wins Shaw Prize

The Salmagundi Club's annual exhibition, being held at the clubhouse until March 25, is worth visiting because of its gayety and its lack of any hint of the depression, according to the *New York Sun*, which said: "In landscapes in particular—which, as usual, predominate—it seems well up to the Academy's standard. And that, in a way, is saying a great deal. From the appearance of these gay walls one would think that the occasionally mentioned depression and closed banks were of no moment at all."

The Carrington Memorial Prize of \$100, "for the best New England landscape painted by an artist over 50," was awarded to Bruce Crane. The Shaw prize (\$500) was awarded to Charles Curran for "Fairylend."

## All American

On page 31 of this issue of *THE ART DIGEST* will be found the text of a new law passed by Congress and signed by President Hoover whose terms are interpreted to mean that henceforth it will be illegal to place upon the walls of buildings pertaining to the Federal government any portraits, murals or other decorations by artists who are not American citizens, or embellish such buildings with sculptures, carvings or other objects not made in America.

Readers will want to scan the law carefully. Undoubtedly its provisions if they are now ambiguous will later be clarified by judicial opinion. It would seem, however, that its terms are all inclusive.

### Art in Mississippi

Art in Mississippi enjoyed an active and encouraging year in 1932. The 21st annual exhibition of the Mississippi Art Association, held in Jackson, saw the following awards made: gold medal, Helen M. McGeehee, "Old Horse-Chestnut Tree;" gold ribbon, William P. Silva, "Sunrise in Fog;" silver ribbon, Merlin Pollak, "Lithographs;" bronze ribbon, F. Drexel Smith, "Colorado Town;" special mention, Karl Wolf, "Lady in Yellow."

The association published an interesting reference book, "Art in Mississippi," describing ante-bellum homes, crafts and art collections, statuary and other objects of art. Sales from the fifteen exhibitions held in the Municipal Art Gallery, Jackson, were numerous. The radio programs sponsored by the association were acclaimed all over the state.

The officers for 1933 are: Mrs. Roy L. Hogue, president; Col. W. J. Davis, vice-president; Mrs. E. G. Peatross, extension chairman; Mrs. Alfred Sternberg, exhibition chairman; Helen Lotterhos, corresponding-secretary; Mrs. John Kirk, treasurer; Karl Wolf, chairman of hanging committee.

### Lynchburg an Art Center

Lynchburg, Va., judging from recent activities, has become an important art center in the Old Dominion. It now enjoys the cultural benefits of two active art societies, well-selected exhibitions by local and visiting artists, and annual Spring and Fall exhibitions of work by members of the Lynchburg Art Club. The latest organization is the Civic Art League, which promises to become a live art group with active and associate members.

Lynchburg, Senator Carter Glass' home town, is typical of the growth of art interest in America.

### First One Man Soap Show

The first one man show of soap sculpture, an exhibition by Lester Gaba, will be held at the National Alliance of Art and Industry, 65 East 56th Street, from March 20-25. Included will be many original soap carvings executed by Mr. Gaba for nation-wide car card and magazine advertising campaigns.

### Eakins Exhibition Extended

Because of its popularity, the exhibition of paintings, sketches and drawings by Thomas Eakins at the Milch Galleries, New York, has been extended to March 31. While not large, the show illustrates effectively why Eakins is becoming increasingly known as "America's Old Master."

### A Reactionary Proposal

"I see that the government proposes to tax jig-saw puzzles," said Mr. Lapis Lazuli. "That will be tough on the Modernists."



# ART AND THE WOMEN OF AMERICA

Editor, Florence Topping Green, Past Chairman of the Art Division, General Federation of Women's Clubs

## Modern vs Ultra

### THE DISCUSSION CONTINUES

Prof. A. J. Barnouw of Columbia University kindly consented to give an interview on this subject. In answer to the question, "What do you think of the ultra-modernist?" he answered: "I believe they have no right to the name. A modernist subordinates tradition to harmony with contemporary ideas; an ultra-modernist, rejecting all tradition, claims to have advanced beyond his own time and to anticipate the art of the future. If we cannot understand his abstractions, he will tell us that it is not his fault, but that it is due to our own backwardness,—the next generation will know what he means!"

"This is an assumption that I refuse to subscribe to. The trend of the present is apparently away from individualism towards socialism. The cult of the ego was characteristic of the period that divides our times from the Middle Ages. To be oneself, to stress one's otherness from one's fellow beings, to seek individual distinction and personal glory, were the motives that actuated artistic pursuits. The true artist was supposed to be an exquisite soul too subtle and refined to be appreciated by more than an exclusive circle of responsive admirers. He did not paint for the profane crowd. It was the age of the art connoisseurs. The ultra-modernists are the latest specimens of this genus of artist. They differ from their predecessors in that they express, no longer themselves, but their mysterious subconscious selves. The abstractions they produce are so hyper-individualistic that the circle of responsive souls who honestly grasp what they mean has dwindled to a few intimates. They are the last survivors of an era that is passing, and their art, which suffers from hypertrophy of the ego, is a reduction to absurdity of the ego cult."

In answer to a question regarding the desirability of this type of painting as wall decoration, Mr. Barnouw said:

"These artists must have a purpose in producing pictures enclosed in frames. What else can it be than to have them used for wall decoration? But that is an old fashioned notion, dictated by that same tradition which they profess to abhor. Look at our modern architecture? Walls of glass, admitting a maximum of light and reducing the space where pictures may be hung, are a striking feature of its latest developments. Besides, modern techniques have produced all sorts of beautiful materials for wall surfaces that offer slight inducements to conceal them behind canvases and painted panels. The heyday of the picture painter is over. The artist will have to adjust his production to the requirements of a new age. He is losing a patron in the individual collector. His patron of the future will be organized industry."

"The true modernist is that artist who, far from trying to startle the public by the cryptic abstractions of his subconscious self, is willing to merge his personality in collaboration with the engineer and the architect under the unified control of a master builder."

### A BOOST FOR AMERICAN DRESS DESIGN

According to the daily press, the new "First Lady of the Land" is setting a fine example

## Questions on American Art for Prize Test

Below is the list of questions in THE ART DIGEST competition for members of the General Federation of Women's Clubs. Retain all the answers until the contest closes. In response to numerous requests the completion

of the contest has been extended to next Fall. It is not too late to start. Questions previously printed may be obtained at any time. Many states have entered and the competition will be keen, for the prizes are unusually fine.

- 1.—Who was called the sculptor of the Civil War?
- 2.—Name three of his best works.
- 3.—After what French monument was Grant's Tomb modeled?
- 4.—Who was the first American woman to be made a member of the Royal Society of Artists?
- 5.—Name her best painting.
- 6.—Name an American etcher who has given the world an impressive set of etchings of the desert.
- 7.—Name the American etcher who was celebrated for his etchings of the Thames and of scenes in Venice.
- 8.—What noted American etcher gave us views of New York buildings and scenes of industrial America?
- 9.—Name the American woman etcher who was considered the equal of Degas.
- 10.—Who taught James McNeill Whistler the art of etching?

for all American women to follow. The entire wardrobe of Mrs. Franklin D. Roosevelt was designed and made in this country. If American fashions are good enough for the President's wife they should satisfy also the women of society.

Of course, there will always be some snobs who think that the Paris stamp is the sign of style, but the majority of women have brains and when they find that the American designer is adapting styles to their personality, they will no longer consider it necessary to pay excess prices for freakish fashions.

A prominent feature of Mrs. Roosevelt's distinguished wardrobe is the elegant dignity of the designs and the artistic beauty of the color combinations, which are principally symphonies in blue.

It is to be hoped that the women will look carefully when they buy hats and dresses and discard all that are not made in the U. S. A. The buying of foreign merchandise by department stores has all but wrecked our own commerce. Mrs. Roosevelt's timely consideration will do a great deal to alleviate depression among all the lines in this particular field and will be a splendid boost for the platform we have been sponsoring.

### ART EDUCATION FOR CUSTOM OFFICIALS

No wonder the custom official who denied admission to copies of Michael Angelo's incomparable frescoes wished his name to be withheld. It was a deplorable display of ignorance. Any man with an ordinary high school education, in these enlightened days, should have recognized a master as great as Michael Angelo.

It shows that the campaign we are urging for more art study in the schools should be heeded. Men and women in all walks of life need to know a little something about the great art of Europe so that they will not be the laughing stock of the civilized world.

### MARYLAND WOMEN ASSIST SCHOOLS

Mrs. John Gardner, Chairman of Art, is appointing an art chairman in every federated Maryland club and recommends extensive work in encouraging the knowledge and love of art in children. A campaign is planned to insist that at least one period a week should be given to the study of art in the public schools,

that assistance shall be given in arranging art programs, and that children doing the most outstanding work and manifesting the greatest interest in the subject be given a trip by the club art committee to an art museum or art centre, this applying principally to the rural clubs. The Baltimore Museum has put its facilities at the disposal of the clubs.

The Penny Art Fund is urged and paintings will be purchased for presentation at the state annual meeting to the clubs doing the most to raise the standard of beauty and spread the knowledge of art in their community.

### ROTARIES IN KANSAS

Mrs. J. E. Johtz, a trustee of the Kansas State Federation, sends the plan of the organization, which is to bring art to the most remote communities. At present an exhibition of paintings by Taos artists is in circulation, also a group of oil paintings selected from the annual exhibition in Topeka. There is a group of bronzes and sculpture available, also collections of Kansas prints, etchings by the Prairie Printmakers, an American block print exhibition and a fine collection of lectures. The purpose is to develop greater art appreciation in the state.

### Art on the Air

At 2:45 P. M. on Thursday, March 23, Eastern Standard Time, Francis C. Healey, director of the Midtown Galleries, New York, will present Elisabeth Luther Cary, art critic of the New York Times, on the "Art Appreciation for All" program broadcast each week over an extensive NBC-WEAF network. She will talk on "The Value of Prints." Since Miss Cary is a collector of prints and has served in her present capacity as art editor of the New York Times for 25 years, her talk will prove of great interest to radio listeners who care for art.

On Tuesday, March 28, at 4:45 P. M., Mr. Healey will present Robert B. Harshe, director of the Art Institute of Chicago, who will speak on the plans of the Institute for the World's Fair Exhibition to be opened in Chicago June 1.

### Fiene Sculpture Exhibit Extended

The exhibition of sculpture by Paul Fiene at Gallery 144 West 13th Street, New York, has been extended to March 18.



## Among the Print Makers, Old and Modern

### English Artist Wins Print Makers Gold Medal



"Seaford Head—Sussex." Color Print by Eric Slater (England). Awarded the Los Angeles Chamber of Commerce Gold Medal.

Eric Slater of England was awarded the gold medal at the 1933 International exhibition of the Print Makers Society of California for his color print, "Seaford Head, Sussex." The silver medal went to an American, Walter Tittle of New York, who won the judges' de-

cision with a pair of drypoints, "Madonna (After Desiderio)" and "Joseph Conrad," the latter a front view portrait. To France, represented by Lucien Grandgerard, went the bronze medal for "Jeune Danseuse," a drypoint. A \$50 purchase prize offered by Letha L. Storrow was awarded to a California printmaker, Frances H. Gearhart, for her color block print, "Sierra Skyscrapers."

The exhibition, which is being held in the Los Angeles Museum, comprises 171 prints, of which about one quarter are classed as modern. The conservative prints were selected by Dr. Edward W. Bodman, the modernistic by Roy Vernon Sowers. The jury of awards was composed of Alson Clark, Howell C. Brown and Frank Simpson, Jr., the latter representing the Los Angeles Chamber of Commerce, donor of the gold medal. The other two medals were given by the society. Honorable mentions were awarded to Martin Lewis for his drypoint, "Hanted," and to Henry Pitz for his drypoint, "Adolph Takes His Ease."

A selection of about 50 prints was made from the exhibition—25 conservative and 25 modern—to be sent to Honolulu.

### The Illustrators' Annual

The Society of Illustrators will hold its annual exhibition at the National Arts Club, New York, April 5 to 22. This year the members will make the show a review of illustration in America, including the work of artists of the past who have filled a definite place in the profession—Abbey, Pyle, Wenzell, Remington, Smedley, and many others. There will be shown a Reginald Birch drawing of Little Lord Fauntleroy and one of Zogbaum's works that inspired a poem by Kipling.

The Congressional Library will lend examples from its collection of American illustration.

THE ART DIGEST presents without bias the art news and opinion of the world.

### Prints vs. Paintings

Print lovers should get much encouragement from the following remarks on the relative importance of prints and paintings, expressed by J. H. Bender in the current issue of *Fine Prints*, the interesting brochure published by the Alden Galleries of Kansas City:

"Engravings and etchings represent the old masters more accurately than paintings, due to the fact that paintings for the most part have been restored and are seldom in the same condition as when they left the artists' hands.

"Prints furnish a much better insight into the entire career of the artist than paintings, because it is possible to secure examples of his work from the beginning to the end of his career. In order to understand and appreciate Rembrandt from a study of his paintings it would require at least twenty canvases which is, of course, out of the question in any gallery being formed now. Twenty of his etchings can be obtained for the price of one second-rate painting.

"The auction room is a poor indication of art values. It does, however, establish the prices collectors and museums are willing to pay for an artist's etchings as compared with his paintings. The present auction value of etchings from any one of several Whistler plates is in excess of a hundred thousand dollars. How many of his paintings will bring a like amount? Auction room records prove that the monetary value of the prints produced by artists who worked to an equal extent in both mediums is as great as the value of their paintings.

"The largest attendance at any one-day art exhibition ever held in Kansas City was on January 24, 1932, when 1,800 people visited the Art Institute to see a collection of etchings by Frank W. Benson.

"The replies to a recent questionnaire sent to all of the larger art galleries in the country show that 18 per cent of the people who visited these galleries did so with the express idea of looking at prints. These figures, from established galleries, would indicate that 18 per cent of the available funds for purchase of works of art should be expended on prints, if the interest of the community is to be considered. . . .

"A Rembrandt etching is as much an original work of art by the great Dutch master as one of his paintings. It is true that there may be fifty impressions of his 'Three Trees,' but each and every one of these is as much an individual and personal creation as the best of his paintings. Of each painting there is only one; of each etching there are several. Rarity creates a fictitious value; but the etching remains as distinct and original an expression of the great master as the painting which costs twenty or fifty times as much. If there were but one impression of the Hundred Guilder print it would sell for as much in the markets of the world as the best of his paintings.

"The function of art is two-fold: educational and inspirational. If this simple formula is kept in mind a more rational comparison can be made between the value of prints and paintings for museum purposes. As an example, compare a group of fifty prints by Dürer, Cranach, Altdorfer, Lucas van Leyden, Rembrandt and Van Dyck with one small XIVth century Italian painting of St. Christopher. The cost would be about the same.

"Etchings, block prints and engravings (prints) are the art of the common people."



## HOTEL WHITE

### A Town Home

Fortunately, established standards of distinction remain the same. As for instance, the Hotel White. In these times the reputation of the White for excellence of cuisine, deftness of service and the genuine hospitality that goes beyond mere hotel housekeeping remains unchanged.

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## Among the Print Makers, Old and Modern

### Crisis Nips Prizes

The economic depression and the bank holiday brought about some changes in the Fifth Annual Exhibition of the Northwest Print-makers at the Henry Gallery in Seattle. No photographs were made and, due to the bank moratorium, the awarding of the purchase prizes was held up. The prize money was tied up.

"There is a preponderance of lithographs over other mediums," writes Kenneth Callahan, secretary, "and the examples suggest that the medium of lithography is rapidly becoming stylized to an unpleasant degree. The tone of the show as a whole is of restrained modern influence, with some extreme moderns represented but no ultra conservatives. Among the outstanding prints are Thomas Nason's three technically beautiful wood cuts; Kreamer Kittredge's block print, 'Aunt Mamie's Parlor'; Thomas Handforth's 'Sword Dancer,' and Charles Heaney's 'Oregon Town,' a block print with remarkable feeling and original treatment.

"Considerable interest is attached to the prints from the 'Paris School'—Franz Masereel's two woodcuts, Derain's 'Le Cene,' and Maurice de Vlaminck's 'Rue de Village.' Others in this group are Raoul Dufy, Marie Laurencin, Charles Dufresne and Louis Bouquet."

### Color Prints Herald Spring

The print department of the Grand Central Art Galleries, New York, is holding an exhibition of color prints, in which Gustave Baumann, Ernest Watson and Jerome Meyers each have a wall and Frank Nankivell and Rockwell Kent share another. The critics were reminded that Spring, like prosperity, is just around the corner. In an adjoining gallery, recent works in black and white by George Constant, George Elbert Burr, Eugene Higgins, John Sloan and Stew Wengenroth provide a foil to the lively color prints.

### Grant Etches the President

Gordon Grant, well known painter and etcher, has just completed a portrait etching of President Roosevelt which is now on exhibition at the Grand Central Art Galleries, New York. Mr. Grant became acquainted with President Roosevelt through their mutual interest in marine painting. As a member of the General Staff during the war, the artist designed many of the government posters.

### Higgins Heads Etchers' Society

Eugene Higgins has been elected president of the Philadelphia Society of Etchers for 1933. Other officers: Clifford Adams, vice-president, Hortense Ferne, secretary and treasurer. The annual exhibition has begun its circuit tour of galleries and museums.

### Woman Etcher at National Gallery

Drypoints by Mrs. Sybilla Mittell Weber are on exhibition in the Division of Graphic Arts, National Gallery, Washington, D. C., until March 26. Mrs. Weber was a pupil of Joseph Pennell and Alfons Purtscher in Munich.

### Imrie Heads California Etchers

At its annual meeting the California Society of Etchers elected Herbert D. Imrie as president and William Wilke, vice president.

### Allied Artists Select a Print for Patrons



"Point Valentre, Cahors, France," by Donald Witherstine.

Reproduced above is the wood block by Donald Witherstine which has been selected by the Allied Artists of America as the society's 1933 gift to its patron, or associate, members. Presentation will be made simultaneously with the opening on April 3 of the 20th annual

exhibition at the Brooklyn Museum, to last for one month. The Allied Artists have changed their rules this year so that non-members on payment of a fee of \$7.50 will be allowed to exhibit, therefore they are looking forward to a show even more varied than in the past.

### Bronx Artists at Morton's

For the first time the Bronx Artists' Guild has left its native borough, for an exhibition at the Morton Gallery, 127 East 57th St. About twenty members are represented, chiefly by oils, in a show which the New York Times terms a colorful, fresh and personal display.

Among the exhibitors are Maxwell Heller, Marjorie Gordon, Blanch Farr, Elizabeth R. Fondiller, Minna Blau, Mathilda S. Horn, Mary E. O'Rourke, Mildred Siedenburg, Arthur Frischke, Clara D. van Benschoten, Christopher Groesbeck, Charlotte Livingston, Rodman J. Pearson, David Stewart, Oliver Whitwell Wilson, Joseph Wyckoff, Annie L. Bentz, Emmy Rusack, and Walter E. Lange.

### Independents to Open April 7

Due to the fact that the annual exhibition of the Society of Independent Artists will open a week later than last year, lasting from April 7 to 30, the closing date for joining has been extended to March 20. The dues are \$9 yearly, entitling each member to exhibit three paintings or four pieces of sculpture in the annual exhibition in the Grand Central Palace, New York. Applications should be sent to A. S. Baylinson, Secretary, 54 West 74th St., New York.

### Buys Pictures for Circulation

The Philadelphia Art Alliance announces that it has added ten more pictures to its Circulating Picture Club, purchased from the club's 1933 exhibition. They are: "Yellow Barn—Winter" by Ernest D. Roth; "Late Afternoon—Winter," John E. Costigan; "White Tree in Snow," Ross Braught; "The Pound Boat," Paul Gill; "Glory of September," Constance Cochrane; "In a Foreign Land," Lisa Langley; "Arrangement," Kenneth Bates; "Rivertown," William Francis Taylor; "Abandoned Quarry," Alice Murphy; "Old Wreck," Richard Blossom Farley.

Founded in 1925, the Circulating Picture Club now sends its paintings over a wide area, as far west as Indiana and as far east as Springfield, Mass. Its loans are intensified in Philadelphia and vicinity. The paintings may be purchased from the collection, and the income is utilized to acquire other examples.

### THE PRINT CORNER

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## The News and Opinion of Books on Art

### A Layman's Guide

A most practical means of accelerating the spread of art appreciation is suggested by a little 32-page booklet, "Six Great Painters," issued by the Peoples Museum Association, an affiliate of the Detroit Institute of Arts which aims to interest and inform the great mass of the public which normally might consider the museum galleries "over its head." The booklet, first of a series the association plans to issue at cost (5 cents each), "is as unacademic as I could contrive to make it," writes George F. Pierrot, who wrote it in collaboration with Edgar P. Richardson, educational secretary of the Institute.

"Six Great Painters" invites the public to visit a half dozen paintings now hanging in the galleries of the Detroit Institute of Arts—the work of six painters. The pictures are: "The Cemetery" by Jacob van Ruisdael, "Abigail Meeting David With Presents" by Peter Paul Rubens, "Madonna and Child" by Giovanni Bellini, "The Man with a Flute" by Titian, "The Wedding Dance" by Pieter Brueghel, "The Visitation by Rembrandt. The booklet tells why each painting is considered great, and wherein it is characteristic of the artist. It contains a short, interesting biography of the artist, and some "tips" on looking at all pictures. It even tells how to pronounce each artist's name. Incidentally the booklet's popularity is shown by the fact that 500 copies were sold the first three days it was on sale.

A few excerpts from chapter one, "The Cemetery" by Ruisdael, give an idea of the booklet's style and contents: "The story of Jacob van Ruisdael (or 'Ruysdael') is that of genius starving in a garret. He rarely knew any state but poverty, and he died in a poorhouse. Ruisdael was born at Haarlem in 1628, about the time of the earliest colonizing of New England. His native country of Holland was in the midst of her Golden Age. Her armies and fleets vanquished the forces of decaying Spain, and won her independence. Her explorers built her an imposing empire in the East; her commerce expanded; art and literature flourished as never before. Yet financial success never came to Ruisdael, who today is justly one of Holland's proudest boasts. . . .

"The Cemetery" is an excellent example of the qualities that made Ruisdael famous. Other Dutch artists sought to make a faithful portrait of a landscape; while Ruisdael observed nature most accurately, he also liked to draw upon his strong imagination. Thus though the cemetery itself—an old burying ground of Portuguese Jews near Amsterdam—is so scrupulously painted that the graves can be identified, the setting is the creation of the artist. . . .

"Most Dutch landscapes of the period accentuate the qualities of serenity and quiet charm. Ruisdael's work, however, is epic in nature. He possesses a strong sense of grandeur, and he prefers to be impressive rather than charming. Note the rolling, powerful storm clouds; Ruisdael is especially known for his masterful handling of them."

### The Art Annual

In the latest volume of the American Art Annual, number XXIX (\$10), Leila Mechlin, secretary of the American Federation of Arts, says that the "year 1932 has been troublous in art as in other fields, but despite depression and drastic curtailment, the record of activity and attainment is extraordinarily large and long." Her review of the year in art covers the erection of eleven new museum buildings, museum activities, gifts and bequests, exhibitions, mural paintings, prints, civic art and awards.

Other features of the Annual which make it an invaluable reference work, are the classified directories, including 1050 museums and associations, 500 schools, 180 dealers, 90 magazines and 90 papers carrying art notes. As a special feature the current volume carries a biographical directory of 1,400 living American graphic artists and craftsmen. The obituary section lists, with biographical notes, 163 names. Emil Carlsen, Glenn O. Coleman, Eliott Daingerfield, Lockwood de Forest, Harold Ehrich, Will H. Low, Gari Melchers, George Plowman, Dr. John Van Dyke, Martin Ryerson, Roland Knoedler, Edward Kennedy and N. E. Montross are among the notable figures listed.

The art sales section has been expanded to include, in addition to painting, the decorative arts, sculpture and prints, thus forming a detailed catalogue of important works of art sold at the principal auctions.

This volume of 750 pages is the result of 35 years of research and compilation of information about the artists and art institutions of the United States. The Art Annual was founded in 1898 by Florence N. Levy, but since 1913 has been published by the American Federation of Arts and edited by Alice Coe McGlaflin assisted by Katherine Lacy.

This work is the only one of its kind in the art field. It deserves, especially in these times when publications in general are faced with many difficulties, the enthusiastic support of artists, connoisseurs and directors of art institutions.

### Georgian Houses of America

A survey of 24 of the most important Georgian mansions in the United States, all built prior to 1830, is announced by William Lawrence Bottonley, chairman of a special committee of the New York Chapter of the American Institute of Architects and the Architectural League of New York. The project, which is self-liquidating, is designed to contribute to the relief of more than 2,000 unemployed draftsmen. It will incorporate photographs of exteriors and interiors on a large scale, together with exact measured drawings of the exteriors, special rooms, details, first floor plans and garden plans. These are being made by selected draftsmen under the direction of the Architects' Emergency Committee, providing occupation for many of those in distress.

The publication of the survey, under the name "Great Georgian Houses of America," has already been assured through the advance subscription of more than 100 persons. "The entire profits," states Mr. Bottonley, "will be devoted to the relief of the unemployed draftsmen, of whom we have more than 2,000 from every state in the Union."

### American Series

The four latest volumes of the American Artists Series published by the Whitney Museum of American Art, which now number 21, are monographs on "Glenn O. Coleman" by Adolph Glassgold, "Ernest Lawson" by Guy Pene du Bois and "Mary Cassatt" and "Allen Tucker" by Forbes Watson (New York; Studio Publications; \$2 each). The first seventeen have previously been reviewed in THE ART DIGEST.

The purpose of these books, according to Juliana Force, director of the Whitney Museum, in the foreword, "is to promote a wider knowledge and appreciation of the best in American art," in keeping with the policy of the museum sponsoring them. The books, like their predecessors, contain critical comments on the artists, fine reproductions of their works, biographical notes and bibliographies. This series will in its indefinite continuation be in time a complete library and record of outstanding American artists.

Mr. Glassgold, who is head of the publicity department at the Whitney Museum and formerly editor of *Creative Art*, wrote the commentary on Glenn Coleman a few weeks before the artist's untimely death. His prophecy as to what could then be expected in the future was: "Coleman has just reached the prime of his life and the promise of great achievement lies in the constancy of a child-like wealth of feeling he brings to his art which will come to rest on a sturdier organization." In a post-script written after Coleman's passing Mr. Glassgold says: "Whatever reservations I have made regarding Coleman's place in contemporary American art can be altered at this moment only by that presumptuousness of omniscience with which the short-sighted are gifted. Time may revise my judgment as death has made a sorrowful, ironic jest of my prophecy about the future work of Coleman."

Of Mary Cassatt, Forbes Watson, who knew her well, says: "It was through her drawing, over which in a long career as an artist she exercised so much will power, that Mary Cassatt lifted her art to a high level that will not be fully appreciated until all of our prejudices against the woman artist have finally vanished."

In Mr. Watson's opinion, which is based on an intimate knowledge of Allen Tucker, the latter's chief characteristics are "large design and emotional entity." Mr. Watson says that this artist seeks above all things "to seize the wholeness of the reaction received by him from nature and to maintain its wholeness, as living feeling, until it has been registered in paint. . . . The sweep of a big design clearly excites him more than humanistic idiosyncrasies, if it be a portrait, than any detail of nature if it be a landscape."

For Guy Pene du Bois, who is a brother artist in addition to being a critic, Ernest Lawson is a pure landscape painter painting in the style which "since the death of Corot and the coming of Cézanne . . . along with all objective painting has gone out of fashion." In Lawson, the author maintains, "the liking for the countryside, for its light and air and form is without compromise, a single thing. It is pure because it is not tortured into symbolical shapes by the ruthless requirements of a philosophical or scientific doctrine."

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## In the Realm of Rare Books

### Rare Book Prices

An original edition of William Blake's "Songs of Innocence and of Experience," which has been traced back through successive ownerships to Blake himself, was acquired by Dr. A. S. W. Rosenbach for \$6,000 at the dispersal of the literary treasures of the late Judge Willis Vickery, held at the American Art Association-Anderson Galleries on March 1, 2 and 3. The 54 plates, printed in orange-brown ink, were painted by Blake in water colors and gold. Dr. Rosenbach was also the successful bidder for Shakespeare's "Much Ado About Nothing," London, 1600, first edition, one of five copies available, at \$2,700. The total for the four sessions, comprising 816 items, was \$68,892. A few of the highest prices follow:

34—First complete edition of Chaucer, London: Thomas Godfray, 1531, the Christie-Miller copy; Gabriel Wells, \$3,600. 86—First edition of Fitzgerald's "Rubaiyat," London, 1859, elaborately bound; Mrs. C. T. McKindor, \$1,200. 96—First Folio Shakespeare, London: Isaac Jagard and E. Blount, 1623; private collector, \$4,200. 100—First and only edition of Shakespeare's "The Lamentable Tragedie of Locrine," London, Thomas Cressde, 1595; private collector, \$1,900. 102—Shakespeare's "The London Prodigall," London, 1605, 13 copies known; Dr. A. S. W. Rosenbach, \$1,100. 104—Shakespeare's "The Chronicle History of Henry the Fifth," third edition; private collector, \$1,000. 110—The Locker-Lampson-Hagen copy of Shakespeare's "Poems," 1640, first edition; private collector, \$3,200. 121—The Burdett-Cloutts portrait of William Shakespeare, Joseph Brummer, \$1,600. 140—Shelley's "Adonais: An Elegy on the Death of John Keats," Pisa, 1821, first edition; private collector, \$1,000. 476—Shelley's "Poetical Works," Kelmescott Press, 1894-5, on vellum; agent, \$250. 523—Collection of 140 miniature books in miniature mahogany book-case; Gabriel Wells, \$325.

### Burns Vellum, \$2,500

At the sale of the library of Joseph William Walton at the National Art Galleries, New York, Gabriel Wells purchased an illuminated manuscript on vellum of Robert Burns' "Tam O'Shanter" for \$2,500. It had a jewelled binding and 20 miniatures by Albert Sangorski. Mr. Wells also bought the Kelmescott Press edition of the works of Geoffrey Chaucer, London, 1896, for \$1,600; a complete file of the Sporting Magazine, 157 volumes, London, 1791 to 1870, for \$1,200 and a copy of Milton's "Paradise Lost" and "Paradise Regained" presented to Mary Goodwin by Shelley, for \$1,100.

An autograph letter sent by George Washington to Thomas Pinckney in 1796 went to Walter M. Hill for \$700. The catalogue description of this letter created a mild furore in the press because it contained a slurring reference to Mr. Hoover, which resulted in an apology by the galleries and the discharge of the employee responsible.

### "Lohengrin" Libretto Here

The original autograph manuscript of the libretto of Wagner's opera, "Lohengrin" is replying in a safe-deposit box, owned by Mrs. George Kuttgen of Yonkers, awaiting better times. Valued at \$25,000, it was brought to this country for sale some time ago by a relative of Mrs. Kuttgen, but was withdrawn because of the depression.

### Rare Books in Department Store

R. H. Macy & Co., Inc., has opened a department of rare books, the first of its kind to find a place in a department store. About 2,000 books, mostly first editions and fine bindings, have been put in stock. In addition the shop handles rare autograph letters and historical documents.

### Washington, Distiller

In these prohibition days, it is interesting to recall, through an autograph manuscript, that George Washington, like so many of the lauded gentlemen of his time, was a distiller of whiskey. Confirmation truly absolute is contained in a letter written by the First President to Colonel William A. Washington, from Mount Vernon on Feb. 27, 1798, now in the possession of George J. C. Grasberger, Philadelphia rare book dealer. An excerpt from the text, as quoted by the *American Book Collector*, follows:

"I make use of no Barley in my Distillery (the operations of which are just commenced). Rye chiefly, & Indian Corn in a certain proportion, compose the materials from which the Whiskey is made. The former I buy at 4/6,—for the latter I have not given more than 17/6,—and latterly 17/— delivered at the Distillery.—It has been sold in Alexandria (in small quantities from the Waggons) at 16/6 & 16/— per Barr'l, but what it goes now I am unable to inform you.—So large a quantity as you have for sale may command a good price."

Washington, one of the richest men of his day, watched commodity prices closely.

### Library Withdraws Rarities

Many rare and valuable first editions both of old and modern books are being withdrawn from circulation by the Brooklyn Public Library and placed in the special reference collection preserved at the Montague branch.

One of the books prized especially by the library is the first edition of Walt Whitman's "Leaves of Grass," published in 1885. For many years this volume, a copy of which was sold recently for \$700, could be borrowed for home reading. Other rare editions include Melville's "Moby Dick," Whittier's "Snow-bound," Longfellow's "Courtship of Miles Standish," Hawthorne's "Marble Faun," and Browning's "The Ring and the Book."

### Water Color at the Capital

Although there were no prizes awarded at the Washington Water Color Club's annual exhibition, being held in the Corcoran Gallery during March, the place of honor was given to Elizabeth Muhlhofer for "Pink Dogwood."

"Not only does the exhibition uphold a high standard of excellence through works well rendered, but makes immediate appeal through the colorful quality and inherent charm of the exhibits," wrote Leila Mechlin in the *Washington Evening Star*. "A better exhibition of water colors has not been seen in this city for some time. . . . In subject matter also there is variety—the gamut running from elephants to iris and including typical scenes in many parts of the United States, Europe and Mexico. Figures are in the minority; of portraits there are only a few; flowers and still life are fairly abundant and exceedingly effective; there are some fine marines."

### Whitney Acquires Indian's Painting

The Whitney Museum has acquired for its permanent collection "Basket Dance" by the Indian artist, Tonita Pena, which was included in the exhibition of American work from the Venice Biennial at the Grand Central Art Galleries, New York. Mrs. Juliana Force, director of the museum, saw the picture in Venice last Summer, and had it "earmarked."

## Tallyho!

An International Horse Show will be held at the Knoedler Galleries, New York, from March 20 to April 1. The exhibition, comprising equine statues in bronze, porcelain, pottery or glass, will be for the benefit of the Social Service of Memorial Hospital.

An appropriate setting will be provided. Paddock will be designed for the various types of entries—bronze horses will be grouped with their metallic fellows; porcelain steeds will be shown apart from wooden horses; glass horses will be separated from Copenhagen china equines. According to the announcement, age limitations will be disregarded, two-year-olds vying with century olds. The skill of the craftsmen of ancient China will meet the talent of contemporary artists.

A committee of art authorities will award blue, red and yellow ribbons. Royal Cortissoz and Paul Manship will judge the bronze horses; Maud Earl and Parish Watson the porcelain equines; and J. Macy Willets will act as judge of the entries as horses. There will also be a daily voting for the most popular horse. Among the members on the art committee are Roland Balay, Carroll Carstairs, Miss Helen C. Frick, Charles R. Henschel, Miss Hope Iselin, Miss Eleanor Mellon and Carman H. Messmore.

### Mrs. Roosevelt's Undertaking

Mrs. Franklin D. Roosevelt's contribution of \$3,300 to the idle of New York state from her earnings as a radio speaker will be spent in the employment of 20 needy artists and craft workers in a proposed "Home Crafts and Fireside Occupations" program to be undertaken by the State Department of Education, according to the announcement made by Harry L. Hopkins, chairman of the State Temporary Emergency Relief Administration.

The men and women who will receive jobs will be taken from lists of those who have been investigated and found to need relief. Competent artists will be employed to design objects in silver, pewter, ornamental iron, furniture and textiles that may be made in the home. Then craftsmen will be engaged to train local groups of men and women to make craft articles. Special effort will be made to develop the home crafts industries in the rural sections of the State.

### An Inness Brings \$4,100

A painting by George Inness, "St. Andrew, N. B.," brought the highest price of the 119 items from the collection of Charles Hitchcock Tyler, Harold L. Leger and Mary A. Henry, comprising an auction at the American Art Association-Anderson Galleries on March 2. J. L. Mendel was the purchaser at \$4,100. A total of \$25,337 was realized. A few of the higher prices:

52—Samuel Scott, "Old Westminster Bridge," H. Partridge, \$575. 71—George Henry Harlow, "Mrs. George Hartwell," J. E. Treleven, \$600. 74—John Hoppner, "Mrs. Benjamin Goldsmid and Daughter, Esther," H. Partridge, \$800. 76—Charles Emile Jacque, "The Return to the Fold," F. H. Andre, \$750. 81—Gainsborough, "Lady Caroline Fludyer," Ehrlich Galleries, \$2,000. 82—Hoppner, "Henry Wilson, Esq.," H. Partridge, \$600.

### Seattle Buys Sculptures

Seattle's new museum announces the purchase of three works by Hunt Diederich—"Greyhounds," "Racehorse" and "The Cocks"; also Allan Clark's wood carving, "Marie of Cochiti," one of the products of his study of the Indians around Santa Fe. All were purchased through the Grand Central Art Galleries, New York.

# Great Calendar of U. S. and Canadian Exhibitions

**MONTGOMERY, ALA.**  
Museum of Fine Arts—Mar.: Exhibition of Photographs.

**MONTEVALLO, ALA.**  
Alabama College—Mar. 20-Apr. 3: Oil paintings from 13th Biennial Exhibition of Corcoran Gallery of Art (A. F. A.).

**HELENA, ARK.**  
Twentieth Century Club—To Mar. 20: Woodblock prints, Helen Hyde (A. F. A.).

**CHICO, CAL.**  
State Teachers College—To Mar. 20: Drawings by French Masters (A. F. A.).

**DEL MONTE, CAL.**  
Del Monte Art Gallery—Mar.: California landscapes.

**LAGUNA BEACH, CAL.**  
Laguna Beach Art Association—Mar.: Exhibition by active members. Fern Burford Galleries—Mar.: Group show of California artists.

**LOS ANGELES, CAL.**  
Los Angeles Museum—Mar.: International Print Makers exhibit; water colors and prints, Willard Nash; Tyrone Comfort's drawings of international youth. Biltmore Salon—To Mar. 31: Collection of old and modern Masters Robert C. Vose Galleries, Chouinard Galleries Mar.: Illustrations, Frost Carter; water colors, Guy de Bouthillier. Dalsell-Hatfield Galleries—Mar.: Paintings and water colors. Hisey Galleries—Mar. 15-30: Paintings, Martin Hennings; paintings, Conrad Buff. Foundation of Western Art—Mar.: Paintings by members.

**MILLS COLLEGE, CAL.**  
Mills College Art Gallery—Mar.: Paintings and drawings.

**OAKLAND, CAL.**  
Oakland Art Gallery—To Apr. 9: Annual exhibition of Oakland artists.

**PALO ALTO, CAL.**  
Stanford University Art Gallery—To Mar. 31: Paintings of California, Frank H. Cutting.

**PASADENA, CAL.**  
Pasadena Art Institute—Mar.: Drawings, bronzes and kakemonos, Noguchi; textiles, Ruth Reeves; paintings, W. A. Griffith and Wm. Wendt. Grace Nicholson Galleries—Mar.: Paintings, Oregon artists; old Masters; Mongolian Buddhist paintings; Japanese Toso screens; Chinese Ming paintings.

**SACRAMENTO, CAL.**  
Crocker Art Gallery—To Mar. 31: Monotypes, Frank Van Sloun.

**SAN DIEGO, CAL.**  
Fine Arts Gallery—Mar.: Paintings, Russell Cheney; original lithographs in color, Conrad Buff; paintings, Jose Ramis; contemporary artists of San Diego; Silver and metal crafts.

**SAN FRANCISCO, CAL.**  
California Palace of the Legion of Honor—To Mar. 20: Murals and photomurals. To Mar. 29: Paintings, Edouard Vysekal. To Apr. 9: "Portrait of Whistler's Mother." M. H. De Young Memorial Museum—Mar.: Arts and crafts and decorative material by San Francisco Societies of Women Artists; Victorian exhibition; International wood cuts; drawings and prints, Millard Sheets; drawings by Barbara Shermund. Paul Elder Gallery—To Mar. 26: Etchings, Joseph Bennett. Galerie Beaux Arts—To Mar. 31: Early American paintings. S. & G. Gump—Mar.: European paintings. Art Center—Mar. 20-Apr. 1: Oils, Kedma Dupont; drawings, Ralph Stackpole.

**SANTA BARBARA, CAL.**  
Faulkner Memorial Art Gallery—Mar. 21-Apr. 3: Gardens; Prints, Bertha Lunn.

**DENVER, COLO.**  
Denver Art Museum—Mar.: French Street Murals.

**HARTFORD, CONN.**  
Wadsworth Athenaeum—To Apr. 1: Connecticut Academy of Fine Arts. L. A. Wiley & Sons—To Apr. 8: Paintings, J. Eliot Enneking.

**NORWICH, CONN.**  
Slaters Memorial Museum—Mar.: German color prints.

**WASHINGTON, D. C.**  
Library of Congress—Mar.: Lithographs, Joseph Pennell. Division of Graphic Arts (Smithsonian Bldg.)—To Mar. 26: Etchings, Sybilla M. Weber. Art Club—Mar. 10-Apr. 1: Oils, Carl Nordstrom; water colors and drawings, Edwin Key Hodgkins. Corcoran Gallery—To Mar. 26: Washington Water Color Club annual exhibit. Mar. 28-Apr. 16: Water colors, Julian Peabody.

**WILMINGTON, DEL.**  
Wilmington Society of Fine Arts—Mar.: Paintings.

**PALM BEACH, FLA.**  
Palm Beach Art Center—To Mar. 24: 1st Annual National exhibition of paintings and etchings.

**ATLANTA, GA.**  
High Museum of Art—To Mar. 20: Photographs by nationally known photographers. Mar. 21-31: Exhibition, Atlanta High Schools.

**SAVANNAH, GA.**  
Telfair Academy of Arts—To Mar. 25: French Peasant Costumes (A. F. A.).

**CHICAGO, ILL.**  
Art Institute of Chicago—To Mar. 20: Mohammedan miniatures and calligraphy. Arthur Aekermann & Son—Mar.: XVIIIth century prints. Carson Pirie Scott & Co.—Mar.: Paint-

ings by well known American artists. Chicago Galleries Association—To Apr. 4: Recent paintings by group of artists; water colors, Thomas Hall. Chester H. Johnson Galleries—Mar.: Oils, Jean Crawford Adams.

**DECATUR, ILL.**  
Institute of Civic Arts—Mar.: Decatur Art Institute painting class.

**PEORIA, ILL.**  
Peoria Art Institute—To Mar. 31: Paintings by group of local artists.

**SPRINGFIELD, ILL.**  
Springfield Art Association—Mar.: Artists Membership exhibition.

**INDIANAPOLIS, IND.**  
John Herron Art Institute—Mar.: Work by Indiana artists.

**RICHMOND, IND.**  
Public Art Gallery—Mar.: Public School Art. Palette Club—Mar. 10-28: Auction Sale.

**DUBUQUE, IA.**  
Dubuque Art Association—Mar. 15-31: Iowa Artists' Annual Exhibit.

**FORT DODGE, IA.**  
Federation of Arts—To Mar. 26: Native Element in contemporary American painting (A. F. A.).

**IOWA CITY, IA.**  
State University—Mar.: Oils from Winter exhibition National Academy of Design, 1932 (A. F. A.).

**LAWRENCE, KANS.**  
Thayer Museum of Art—Mar.: Water colors and oils, Karl Mattern.

**LOUISVILLE, KY.**  
J. B. Speed Memorial Museum—To Mar. 27: American life in retrospect (A. F. A.).

**NEW ORLEANS, LA.**  
Isaac Delgado Museum of Art—To Mar. 29: 32nd Annual exhibition. Arts and Crafts Club—Mar. 18-Apr. 7: Paintings, Carlos Camara, Yucatan.

**PORTLAND, ME.**  
Sweat Memorial Museum—Mar.: 50th Annual exhibition of oils, water colors and pastels.

**BALTIMORE, MD.**  
Museum of Art—To Mar. 27: Baltimore owned treasures. Maryland Institute—Mar. 16-30: Lucas Collection of paintings.

**HAGERSTOWN, MD.**  
Washington County Museum of Fine Arts—Mar.: Local colonial portraits. To Mar. 22: Prints, Dorsey Potter Tyson. To Mar. 26: Paintings, Max Pechstein.

**AMHERST, MASS.**  
Amherst College—To Mar. 22: Art in relation to sports—prints (A. F. A.).

**ANDOVER, MASS.**  
Addison Gallery of American Art—Mar. 15-30: Modern Pictorial photography (A. F. A.).

**BOSTON, MASS.**  
Museum of Fine Arts—Mar.: Costumes of XVIIIth and XIXth centuries; paintings in Museum collection by Boston artists; XVIIIth century French engravings; XIXth century prints; etchings, Hollar. Boston Art Club—Mar. 16-Apr. 1: Contemporary American water colors. Casson Galleries—To Mar. 25: Paintings, Emil Gruppe. Mar. 27-Apr. 8: Paintings, Kingman. Goodspeeds Bookshop—To Mar. 25: Wood-engravings, Thomas Nason. Doll & Richards—To Mar. 18: Water colors, Sam Charles. Grace Hornes Galleries—Mar.: Miscellaneous water colors, paintings and etchings. Schervée Art Gallery—Mar.: Etchings contemporary artists. Robert C. Vose Galleries—Mar. 20-Apr. 1: Paintings of the Canadian Rockies, Marion Boyd Allen.

**CAMBRIDGE, MASS.**  
Fogg Art Museum—Mar.: Plates from the Demotte Tapestry Folio; Japanese prints from the Duel collection.

**HINGHAM CENTER, MASS.**  
Print Corner—Mar.: Etchings of Venice and Friuli, Fabio Mauroner.

**NORTHAMPTON, MASS.**  
Tryon Art Gallery Smith College—To Mar. 21: Self-portraits (College Art Assn.).

**SPRINGFIELD, MASS.**  
George Walter Vincent Smith Art Gallery—To Mar. 26: "Six Painters."

**WILLIAMSTOWN, MASS.**  
Lawrence Art Museum Williams College—To Mar. 26: Art in relation to sports—paintings (A. F. A.).

**WORCESTER, MASS.**  
Worcester Art Museum—Mar.: Japanese prints from the Bancroft collection; History of American engraving (Goodspeed collection).

**GRAND RAPIDS, MICH.**  
Grand Rapids Art Gallery—Mar.: Wood carving; reproductions of works of Peter Breughel; work by Grand Rapids public schools; antique silver. Public Library—To Mar. 26: English architectural lithographs (A. F. A.).

**MUSKEGON, MICH.**  
Hackley Art Gallery—Mar.: Paintings from Chicago Art Institute annual.

**MINNEAPOLIS, MINN.**  
Institute of Arts—Mar.: American and English book jackets. University of Minnesota—To Mar. 26: Persian Islamic architecture.

**BILOXI, MISS.**  
Gulf Coast Art Association—Mar. 20-26: 7th Annual jury exhibition active members work.

**JACKSON, MISS.**  
Mississippi Art Association—Mar. 15-31: Prairie Print Makers.

**LAUREL, MISS.**  
Eastman Memorial Foundation—Mar. 24-Apr. 7: 10th "A" Circuit Exhibition (Southern States Art League).

**ST. LOUIS, MO.**  
City Art Museum—To Mar. 20: Contemporary American water colors. Mar. 23-Apr. 23: International exhibition of etchings and engravings (Art Institute Chicago). St. Louis Artists Guild—To Apr. 10: Group exhibit by 8 members.

**BUTTE, MONT.**  
Butte Free Public Library—To Mar. 28: Pueblo Indian painting (A. F. A.).

**MANCHESTER, N. H.**  
Currier Gallery of Art—To Mar. 26: Persian textiles (A. F. A.); "Fifty Color Prints of the Year" (A. F. A.).

**ENGLEWOOD, N. J.**  
Englewood Conservatory of Music—To Mar. 31: Paintings by Ray Wilcox, Ruth Turner Wilcox and Ruth Wilcox.

**MONTCLAIR, N. J.**  
Montclair Art Museum—To Mar. 26: Paintings, F. Ballard Williams, Henry S. Eddy and Thomas Manley; Chinese prints and Oriental objects of art; Tibetan Banner paintings.

**NEWARK, N. J.**  
Newark Museum—To Mar. 31: Oil paintings in modern idiom (A. F. A.). Newark Art Theatre—To Mar. 31: Paintings and etchings, Margery Ryerson, Antoinette Scudder and Alice Howells.

**TRENTON, N. J.**  
New Jersey State Museum—To Apr. 10: Early American and European ceramic art.

**SANTA FE, N. M.**  
Museum of New Mexico—Mar.: Japanese, Chinese and Persian paintings and prints; sculpture, Grace Mott Johnson.

**ALBANY, N. Y.**  
Institute of History & Art—Mar.: Paintings by pupils of Prof. Cizek of Vienna; Annual exhibit of Albany public school art.

**BROOKLYN, N. Y.**  
Brooklyn Museum—Mar.: Michael Friedsam collection; memorial exhibition sculpture and drawings, Jane Poupelet; 43rd annual exhibition of pictorial photography. Grant Studios—To Mar. 27: First exhibit of Fine Arts Guild. Towers Hotel—To Mar. 28: Brooklyn scenes, Brooklyn Painters and Sculptors.

**BUFFALO, N. Y.**  
Albright Art Gallery—Mar. 19-Apr. 19: Camera Club photography salon; work by Buffalo High School students; permanent collection. Mar. 19-Apr. 7: Paintings, Alex Levy.

**ELMHRA, N. Y.**  
Arnot Art Gallery—Mar.: Paintings, Charles S. Chapman.

**FREDONIA, N. Y.**  
Fredonia Normal School—To Mar. 20: Woodblock prints, lino cuts and lithographs (A. F. A.).

**NEW YORK CITY, N. Y.**  
Metropolitan Museum of Art (Fifth Ave. & 82nd St.)—Mar.: Michael Friedsam Collection; American Japanese furniture; European fans; prints accessions. Aekermann & Sons (50 East 57th St.)—Mar.: Etchings and sporting prints. American Academy of Arts and Letters (Broadway at 155th St.)—Mar.: Paintings, Gari Melchers. An American Group (Barbizon-Plaza Hotel)—To Apr. 1: First American showing of watercolors of New York, George Gross. Argent Gallery (42 West 57th St.)—To Mar. 25: Paintings and sculpture of birds, beasts and flowers. Mar. 27-Apr. 1: Work of newly elected members of the National Assoc. of Women Painters and Sculptors. American Folk Art Gallery (113 West 13th St.)—Permanent: Paintings in oil and water color on velvet and glass. Art Center (65 East 50th St.)—To Mar. 22: Exhibition by professional members of N. A. A. L. To Apr. 1: Contemporary decorative arts. Averell House (142 East 53rd St.)—Mar.: Sporting prints. John Becker Gallery (520 Madison Ave.)—To Mar. 25: First exhibition of oils, Elizabeth Blair; recent paintings, Jean Hugo. Belmont Gallery (574 Madison Ave.)—Permanent: Old Masters. Boehler & Steinmeyer (Ritz-Carlton Hotel)—Permanent: Old Masters. Brummer Galleries (55 East 57th St.)—Mar.: Paintings, Pierre Roy. Business Men's Art Club (Barbizon-Plaza Hotel)—Mar. 21-Apr. 2: Group exhibition. Carnegie Hall Art Gallery (154 West 57th St.)—Mar.: One man show, Charles Gruppe. D. Caz-Delbo Galleries (561 Madison Ave.)—To Mar. 24: Water colors, Andre Barsas. Calo Art Galleries (128 West 49th St.)—Mar.: American and foreign contemporary artists. Ralph M. Chait (600 Madison Ave.)—Mar.: Chinese bronzes, Leonard Clayton Gallery (108 East 57th St.)—Mar.: Prints. Contemporary Arts (41 West 54th St.)—Mar. 21-Apr. 8: Paintings, Louis Schanker. Cronyn & Lowndes Galleries (11 East 57th St.)—Mar. 21-Apr. 1: Oils, Robert Phillip; water colors, Roy Mason. DeMotte Galleries (25 East 78th St.)—Permanent: Exhibit of Romanesque Gothic classical works of art and modern paintings. Downtown Gallery (113 West 13th St.)—To Mar. 18: Sculpture, Reuben Nakian. To Mar. 31: Group Show. Delphic Studios (9



East 57th St.)—To Mar. 26: Water colors, Edith Nagler; etchings, Fred Nagler. **Durand-Ruel** (12 East 57th St.)—Mar. 20-Apr. 15: Masterpieces, Claude Monet; 130th anniversary house of Durand-Ruel (1803-1933). **Ehrlich Galleries** (36 East 57th St.)—Mar.: Paintings Old Masters; Dining tables from late XVIIIth century to modern times. **Eighth Street Gallery** (61 West 8th St.)—To Mar. 25: Sculpture, Saul L. Balzerman. **Fifteen Gallery** (37 West 57th St.)—To Mar. 18: Paintings and water colors, Charles Aiken. **Fetargil Galleries** (63 East 57th St.)—Mar. 20-Apr. 5: Julius Delbous, water colors; Heckman lithographs. **Galleries** 144 West 13th St.—Mar.: Paintings, Ben Benn. **Pascal M. Gatterdam Gallery** (145 West 57th St.)—Mar.: Contemporary American artists. **G. R. D. Studio** (9 East 57th St.)—Mar.: Group show. **Grand Central Art Galleries** (15 Vanderbilt Ave.)—To Mar. 25: Sculpture, Max Kalish. Mar. 20-Apr. 1: Landscape architects exhibition; recent paintings, Ettore Caser. **Marie Harriman Gallery** (63 East 57th St.)—Mar.: French paintings. **Jacob Hirsch** (30 West 54th St.)—Mar.: Egyptian, Greek, Roman, Medieval, and Renaissance works of art. **Jumble Shop** (28 West 8th St.)—To Mar. 24: Group show of selected paintings. **Knoedler Galleries** (14 East 57th St.)—To Mar. 25: Drawings and water colors, Paul Frankl. Mar. 20-Apr. 1: International Horse Show. To Apr. 15: Engravings and woodcuts, Schongauer and Durer. **John Levy Galleries** (1 East 57th St.)—Mar.: Old Masters. **Julien Levy Gallery** (602 Madison Ave.)—Mar.: Drawings, Pavel Tchelitchew; photographs, Kurt Baasch. **Macbeth Gallery** (15 East 57th St.)—To Mar. 20: Selected paintings, Robert Henri. Mar. 21-Apr. 3: Paintings, Robert Brackman. **Pierre Matisse Gallery** (51 East 57th St.)—Mar.: Pastels, water colors and drawings, contemporary French artists. **Midtown Galleries** (559 Fifth Ave.)—To Mar. 22: Paintings, Paul Meltner. To Apr. 15: Group show. **Milch Galleries** (108 West 57th St.)—To Mar. 25: 19th and 20th century American watercolors. Mar. 25-Apr. 15: Paintings, Francis Speight. **N. E. Montross Gallery** (785 Fifth Ave.)—Mar. 27-Apr. 15: Recent paintings, Berkeley Williams. Mar. 13-25: Paintings, Philip Evergood. **Morton Gallery** (127 East 57th St.)—To Mar. 20: Exhibition, members of Bronx Artists Guild. **Museum of the City of New York** (5th Ave. & 103rd St.)—To Apr. 10: Museum's collections. **Museum of Modern Art** (11 West 53rd St.)—To Mar. 25: Retrospective exhibition, Maurice Sterne. Mar. 15-31: Exhibit of fruit and flower painting; lithographs and posters, Toulouse-Lautrec; reproductions of frescoes by Diego Rivera. **Newhouse Galleries** (578 Madison Ave.)—To Mar. 25: Paintings by Wm. Chase. **New York School of Applied Design for Women** (160 Lexington Ave.)—To Apr. 8: Drawings and water colors, J. Scott Williams. **Park Crescent Hotel** (Riverside Dr. at 87th St.)—To Mar. 20: Lithographs and prints, Louis Lozowick and Lewis Daniel. **Public Library** (42nd St. & 5th Ave.)—To Mar. 27: Stage designs, Sergei Soudelkine. To Apr. 15: Prints and illustrations by Manet, Fynson Printers (229 West 43rd St.)—Mar.-Apr.: Artists' self-portrait prints. **Reinhardt Galleries** (730 Fifth Ave.)—To Apr. 11: Mixed group of drawings by well known artists. **Roerich Museum** (310 Riverside Dr.)—To Mar. 27: Water colors and graphic art, contemporary German artists. **Salmagundi Club** (47 Fifth Ave.)—To Mar. 26: Annual Oil exhibit. **Jacques Seligmann** (3 East 51st St.)—Permanent: Paintings, sculpture and tapestries. **Schulthess Galleries** (142 Fulton St.)—Permanent: Exhibition of works of art by American and foreign artists. **E. & A. Silberman** (32 East 57th St.)—Mar.: Objects of art and old Masters. **Marie Sterner Gallery** (9 East 57th St.)—To Mar. 25: Spanish Old Masters. **Valentine Gallery** (69 East 57th St.)—To Apr. 1: Exhibition of works of Picasso. **E. Weyhe Gallery** (794 Lexington Ave.)—To Mar. 20: Exhibition of sculpture, Marion Walton. **Whitney Museum of American Art** (10 West 8th St.)—To Mar. 23: First Regional exhibition—Chicago artists. **Wildenstein Galleries** (19 East 64th St.)—Mar.: Selected Old Masters. **Catherine Lorillard Wolfe Art Club** (802 Broadway)—To Apr. 1: Annual exhibition of oils by members. **Y. M. C. A.** (180 West 135th St.)—To Apr. 2: Paintings, lithographs and drawings of negro subjects, Amy Spingarn. **Howard Young Galleries** (677 Fifth Ave.)—Mar.: Old Masters. **Zborowski Galleries** (480 Park Ave.)—Mar.: Paintings and drawings by modern French Masters.

**ROCHESTER, N. Y.**  
Memorial Art Gallery—To Mar. 26: Loan exhibition of Rochester-owned early American furniture. **Mechanics Institute**—To Mar. 25: Society of American Etchers rotary (A. F. A.).

**SARATOGA SPRINGS, N. Y.**  
Skidmore College—Mar. 18-24: Walden School work (A. F. A.).

**SYRACUSE, N. Y.**  
Museum of Fine Arts—Mar.: Paintings by Catherine Morris Wright; water colors, Albert H. Sonn.

**UTICA, N. Y.**  
Utica Public Library—Mar.: Oils, by Paul and Sue May Gill.

**CHARLOTTE, N. C.**  
Women's Club—Mar.: California Painters (A. F. A.).

**CINCINNATI, O.**  
Cincinnati Art Museum—To Mar. 26: All-Ohio Salon of Pictorial Photography. Mar. 21-Apr. 19: Architectural exhibit.

**CLEVELAND, O.**  
Board of Education—To Mar. 20: National Scholastic exhibition of High School Art (A. F. A.).

**COLUMBUS, O.**  
Gallery of Fine Arts—Mar.: Educational water color exhibition (A. F. A.). **Little Gallery**—Mar. 16-31: Water color show, Will Rannels.

**DAYTON, O.**  
Dayton Art Institute—Mar.: Paintings from collection of Mr. & Mrs. E. W. Edwards; Fresco designs, William Hentschel; Ohio water color exhibition.

**OBERLIN, O.**  
Oberlin College—Mar.: Illuminated manuscripts (A. F. A.).

**TOLEDO, O.**  
Museum of Art—Mar.: Paintings from permanent collection.

**PORTLAND, ORE.**  
Museum of Art—Mar.: Etchings by Piranesi; Regional chapter A. A. P. L.

**PHILADELPHIA, PA.**  
Art Alliance—Mar. 16-Apr. 14: Photographs of work of Alumni of American Academy of Rome; drawings, Amadeo Modigliani (Mrs. Sidney Biddle collection). **Plastic Club**—To Apr. 5: Guest exhibition of oil painting. **First Club**—To Apr. 1: Drawings and books by Howard Pyle (Thornton Oakley collection). **Holland Fine Art Gallery**—Mar.: Paintings, Weterling de Rooy. **Mellon Galleries**—Mar. 15-Apr. 4: "Living Art" exhibit. **Warwick Galleries**—To Mar. 25: Paintings, Henrietta Wyeth. Mar. 20-Apr. 1: Etchings, Henry C. Pitz. Mar. 27-Apr. 8: Water colors, Mary Butler.

**PITTSBURGH, PA.**  
Carnegie Institute—To Mar. 30: Paintings, Joseph Woodwell (1842-1911); oils by Cleveland artists; "Fifty Prints of the Year."

**SCRANTON, PA.**  
Everhart Museum—Mar.: Development of Japanese prints (A. F. A.).

**STATE COLLEGE, PA.**  
Pennsylvania State College—Mar. 27-Apr. 9: Art in Relation to Sports—Prints (A. F. A.).

**PROVIDENCE, R. I.**  
Rhode Island School of Design Museum—Mar.: Paintings, drawings and prints, Segonzac.

**Faunce House Art Gallery**—Mar. 15-29: "Fifty Prints of the Year."

**CHATTANOOGA, TENN.**  
Ann C. Turner and Margaret Thomason—To Mar. 22: Interior Decoration exhibit (A. F. A.).

**MEMPHIS, TENN.**  
Brooks Memorial Art Museum—Mar.: Architectural exhibit; sketches Howard Iams; Pennsylvania Society of Miniature painters.

**NASHVILLE, TENN.**  
Nashville Museum of Art—Mar. 21-Apr. 7: Wood block prints, linoleum cuts and lithographs (A. F. A.).

**DALLAS, TEX.**  
Dallas Museum of Fine Arts—Mar. 18-Apr. 3: 6th Annual Allied Arts Show of Dallas and Dallas Art County.

**HOUSTON, TEX.**  
Museum of Fine Arts—Mar. 14-Apr. 5: Collection of Italian paintings, S. H. Kress collection. **Herzog Galleries**—Mar.: Positives of etching; antique textiles.

**SAN ANTONIO, TEX.**  
Pohl Art Colony Gallery—Mar. 21-Apr. 5: Paintings, H. D. Pohl; drawings, Virgil Libertio.

**RICHMOND, VA.**  
Valentine Museum—To Apr. 1: "Then and Now." **Women's Club**—Mar.: Royal Society of British Artists—water colors (A. F. A.). **A. A. Anderson Gallery of Art**—To Mar. 20: Arthur B. Davies Memorial Exhibit (A. F. A.).

**SEATTLE, WASH.**  
Henry Art Gallery—To Mar. 31: 5th Annual Northwest Print Makers. **Northwest Art Galleries**—Permanent: Northwest painters including Alaska.

**APPLETON, WIS.**  
Lawrence College—To Mar. 20: Survey of painting in Europe from Giotto to Picasso (A. F. A.); woodblock prints.

**MADISON, WIS.**  
Madison Art Gallery—Mar.: Contemporary oils, Grant Wood.

**MILWAUKEE, WIS.**  
Milwaukee Art Institute—To Mar. 26: "Playtime & Paytime" (College Art Assoc.); paintings, Edward Bruce; water colors, Carlos Merida; paintings, Robert von Neumann; wood engravings, Leopoldo Mendez.

**OSHKOSH, WIS.**  
Oshkosh Public Museum—Mar.: Drawings, C. Keith Gebhart, Howard Thomas; woodblocks, Donald Witherstone.

## "Tired Irony"

In celebration of the fourth anniversary of the founding of its new gallery, the Laguna Beach (Cal.) Art Association, is holding an exhibition which reveals artists as propagandists. Prohibition and communism are both represented. Art has always been a medium for propaganda, points out Sonia Wolfson, writing in the Los Angeles *Times* of the show, which will continue until March 31.

"Consciously or not," she writes, "the artist has always reflected the social structure of his time. The great museums are really tombs of pictorial history. Every era has had its commentators in the visual arts. Greek life was echoed in the noble simplicities of their sculpture. The Italian Renaissance beginning with Giotto immortalized the enforced piety of the Christian era. The florid extravaganzas and pseudo-romanticism of the Louis Quinze period found Boucher and Fragonard mirroring the follies of the court. The post-war cubistic decompositions and the clinical austerities of the skyscraper age are all authentic portrayals of their periods.

"It seems notable that in the present depression artists express themselves not with the passion of reformers or the despair of thwarted idealists, but with a sort of tired irony. Neither the gusto nor the biting satire of Goya, Forain, Rops and Hogarth are here today. The artists only seem to say, like Galsworthy's immortal character Soames, 'One must admit a continuity of purpose . . . but there's nothing permanent about anything, not even about the best examples of ingenuity and beauty.' Just so George Brandriff, in this exhibition, comments on the passing of the Napoleonic era and the present dominant interest in Soviet rule. 'This is thus and so,' his picture says, 'but what of it—it will change.'"

## "Propaganda in Art"

The artists of the John Reed Club of New York are challenging all those who contend

that artists have nothing to do with politics, economics, or other social questions, in an exhibition, "Propaganda in Art—An Historical Survey," being held until April 1 at the club's headquarters, 450 Sixth Avenue. Paintings, prints, and sculpture by some of the famous artists of history, Rembrandt, Goya, Daumier, Breughel, and others, are shown. The club will have a battery of its artists on hand to answer all those who accept the challenge.

## Ancient Camels for Museum

The first examples of original Chinese stone carving Seattle has ever owned have been presented to the city along with the new museum by Mrs. Eugene Fuller.

The carvings, which have been placed on either side of the entrance to the Seattle Art Museum, are camels, approximately life size, weighing six tons each. The camels were each carved from a single block of stone in kneeling position with the legs folded beneath them. The sculptures formed part of the approach to a Ming tomb about forty miles from Peking.

The Seattle *Town Crier* said that, with the museum as a background, the sculptures look "as if they were designed for their places." This is because they are simple in design and modelling.

## Boston Water Color Show

The Boston Art Club's annual water color exhibition will open on March 16, instead of the later date formerly planned, which was announced, and will continue to April 1. The usual print show will be omitted this year and will be held biennially hereafter. The exhibition of oil paintings has been postponed until the early part of next season.

## Dasburg Weds Wister's Daughter

Miss Mary Channing Wister, daughter of Owen Wister, famous novelist, and Andrew Dasburg, nationally known artist of Santa Fe, were married in Philadelphia on March 5.



## A Review of the Field in Art Education

### Color for the Home

[*Michel Jacobs, director of the Metropolitan Art School, New York, and an authority on color, gave a talk on "Color for the Home" over station WEF as part of the Woman's Radio Review. He asserted his belief that the cycle of events has once more brought the easel painting into popularity as a home decoration, this despite the fact that interior decorators continue to advocate bare walls as the essence of good taste. Mr. Jacobs, like other ranking painters and true decorators, leans to the theory that "bare walls indicate barren minds." Because of its general interest, excerpts from the talk are herewith presented.*]

You often admire a bouquet of flowers with its varied colors, but when it comes to repeating these colors in the decoration of your home, you rebel. Color must be adapted to the individual. A color combination suitable to the soul of a Chippendale in the home of a Cromwell would hardly be correct. England has lately discarded the period idea and has adopted the slogan "Brighten up England." I don't see why we should not follow suit here in America.

Modern furniture gives a splendid opportunity for the use of color. Of course, we cannot throw away all the old furniture, but we can enhance the beauty of our homes by adding a few colors or by changing some of the furniture. During the Winter we get so little sunshine in our homes, and even on sunny days the interior is gloomy compared with outdoors. Look at the feeling of exhilaration you get when you go into a flower garden. Why can't we make color give us this same feeling in the house itself? Color can supply sunshine or give that soothing touch which is found in a landscape of a gray day.

We have again arrived at the time in the cycle of events when it is the fashion to use pictures as a means of decoration.

The cost of decoration has nothing to do with the good taste displayed. Sometimes with a small amount the best results are obtained. Simplicity is the highest form of art. Any patterns used in the walls, draperies or floor should be as nearly as possible the same form of design and always more or less conventional, as naturalistic forms are really bad taste.

A few modern decorators make no allowance for the display of our native art—in painting,

sculpture and ceramic. If this senseless idea is allowed to grow, it will mean the killing of fine art, acting as a boomerang and to the ultimate injury of our applied arts. Of course, some people prefer mural decorations to framed pictures; a little of both constitutes the best form of decoration. There is much friction between artists and so-called interior decorators today because paintings find no place in the schemes of so many mediocre members of that profession. It seems to me that the artist is better fitted to design interior decorations, because artists have actually studied architectural design, decorative design, color and form, while many self-styled interior decorators have never made a thorough study of their subject.

Let me make a suggestion for a living-room color combination. It may seem unusual, perhaps, but try it: The walls could be painted in a French gray. This is a warm gray, really made with a mixture of blue-violet and orange, slightly more orange than blue-violet, and, of course, white. The walls could be either painted or papered. The paint should have a rough texture and if wall paper is used it should have an unobtrusive design, in what is known as a self-pattern. This means in shades of the same color. The woodwork or trim should be of a slightly darker tone. Mahogany or walnut furniture would go very well with this warm gray. The draperies and upholstery should be shades of crimson, either plain or with a slight pattern, if possible similar to or the same as the paper design on the walls. Crimson is a color very nearly the shade of an American beauty rose. The pictures: Summer landscapes with dull golden frames, the green of the summer giving a pleasing contrast to the crimson draperies and upholstery, and the gray of the walls giving a setting to these brilliant notes of color. The rugs or carpet should be a combination of all these colors, in darker tones, and, of course, in conventional design, never naturalistic. Here we have a room that would look very much like a bunch of American Beauty roses, with their green foliage, and would be an excellent background for a blonde.

Here is another suggestion for a living-room, which I think would be very attractive, especially where the sunlight does not enter freely: Dull gray green walls, say the color of sage, and woodwork or trim in a darker tone of the same color, or walnut, or even dark oak. The draperies and upholstery could be of a dull yellow-orange, nearly the color of gold, with

perhaps some dark green pattern, not too conspicuous. The paintings: Autumn scenes, with dull gold frames. This color arrangement would be dear to brunettes, but would not enhance the blonde beauty so well. . . .

One color alone gives no individuality. It is the combining of different color schemes that makes the room agreeable or disagreeable. With a little ingenuity you may lift your rooms out of the neutral, drab, anemic setting which have been part of the past era.

Colors have not the same effect upon all individuals. We naturally have our likes and dislikes, based, most likely, on some early experience, some long forgotten association. It is memories of the past brought graphically to our minds by our surroundings which make an enjoyable present. So, let us remember the sunshine and brightness of our lives, and forget the clouds and storms.

### A University's Broadcast

The second series of radio talks on art sponsored by the University of Kentucky began on March 1. These short lectures, given by Jean Bullitt Lowry of the University's art department, are broadcast over station WHAS of Louisville from 1:15 to 1:30 Central Standard time every Wednesday, and will extend to April 5.

The subject Miss Lowry has chosen is "Private Art Collections in the United States," arranged to bring out the historical development of painting. The first broadcast dealt with the Jarves collection at Yale, which illustrated the significance of Italian primitives. The J. E. Widener collection in Philadelphia was the second subject, with special emphasis on the Rembrandt and El Greco examples as illustrations of the individualist in painting. The Henry C. Frick assemblage served as a basis for a discussion of decorative painting in the XVIIIth century and the Havemeyer collection will be discussed on March 22 as the background of present day movements in painting. There will be a discussion of "isms" on March 29. The collection of Mr. and Mrs. Chester Dale will be used to illustrate contemporary painting on April 5.

Mimeographed copies of each talk will be sent to anyone writing to the University of Kentucky, at Lexington.

### For Students and Public

A series of lectures arranged for the New York School of Design for Women by Mrs. Dunlap Hopkins, its founder, includes the following: "How Creative Art is Developed" and "Modern Art—Its Uses and Abuses" by Professor George Baer; "Art as Necessity and Art as Recreation" by J. Scott Williams; "Textile Design as Applied to Manufacturing Processes" by James Chittick, textile specialist; "Nature—Master Artist" by Dr. Sumner R. Vinton. On March 7 Eulabee Dix gave an illustrated talk on "The History of Miniatures."

These talks are given specially for the students, but outsiders are welcome, free of charge.

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## A Review of the Field in Art Education

### Children as Critics

At its New York showing of the "International—1933" the College Art Association distributed a series of prizes to school children, awarded on the basis of their critical faculties. These prizes were awarded not to the pictures selected but to the contestants who gave the best three reasons for their choices. Selections were limited to the 50 paintings in the American section. The judges were Prof. Hughes Mearns, chairman of the Department of Creative Education, New York University; and Prof. A. Philip McMahon, of New York University. The winners were:

Elementary Schools—Patricia Weil, aged 8, Public School No. 9, choosing "May" by Georgina Klitgaard; Colbert Jackson, aged 9, Public School, No. 161, choosing "River Pilot" by Clarence Carter. Junior High Schools—Dorothy Shlachman, 13, Richmond Hill High School, "Catskill Farmhouse" by Paul Rohland; Milton Funk, 14, Jamaica High School, "The High Diver" by John Steuart Curry. Senior High School—Felicia Drobinski, 16, Manual Training High School, "Study of the Artist" by Henry Mattson; John Sherry, age 16, Eastern District High School, "Construction at 28th Street" by Ernest Fiene.

A few of the winning explanations follow. Patricia Weil ("May"): "It is colorful and when I look at it I see the whole country side is bursting into bloom. It makes me happy to look at it because I know that Spring is here. It looks very real and I can see the cows lying down resting just as if it were really true."

Milton Funk ("The High Diver"): "I selected this painting for obvious reasons. The painting is a portrait of a female daredevil, just about to perform her act. Standing on a platform and waiting for the signal. The crowd is as silent as a tomb, for they dare not make a sound. That is the story this picture reveals. The object in crimson and the background in black, for it makes the picture stand out. It also is an extremely colorful painting. And the shade effect which shows composition of an object, constructed more in color than anything else."

Felicia Drobinski ("Study of the Artist"): "Its dark figure blends so well into the lighter background that it appears to be part of it; it has accomplished the effects of the painters of yesterday—harmonious coloring. The human face touched with a most human and kind expression tells the story in itself—it appeals to me, this fact plus the hands gently holding the spring of nature adds to this effect—the appealing qualities. The figure is touched with the weight of years and hard work, which shows the man to be a worker."

This is especially noted by the curve of the shoulders and the clothing."

The contest drew about 1,800 entries during its three days. George Forest Grant, art director of the Board of Education, circulated the announcement through the schools. The replies will be used by the College Art Association as laboratory material for the compilation of a report on the critical faculties of children.

### Yale Wins Again

The winner in the Collaborative Competition of the Association of the Alumni of the American Academy of Rome are as follows: The team of John L. King as architect, Philip F. Bell as painter and Raymond Barger as sculptor, of Yale University; the team of Robert K. Chisholm as architect, Doris Monroe as painter, and Edith Barnes as sculptor, of Yale University; and the team of James H. McNaughton as architect, Charles L. Dietz as painter and Katherine McSwigin as sculptor of the Carnegie Institute of Technology. These were given the grade of second medal and were considered a tie for first place. The jury especially commended the sculpture of Mr. Wayland and Ivan Edward Mansky, both of the Pennsylvania Academy of Fine Arts, and the painting by Herbert J. Gute of Yale.

In the competition of this year six schools were represented—Cornell University, the Leonardo Da Vinci Art School of New York, Yale University, Carnegie Institute of Technology, the University of Pennsylvania in cooperation with the Pennsylvania Academy of Fine Arts, and the Armour Institute of Technology allied with the Art Institute of Chicago. It was noted that in the city of New York there is no large school which fosters the collaboration of the arts of architecture, sculpture and painting.

### Pelikan on "the Public"

The American public will not appreciate modern art while it labors under the misconception that beauty can only be found in bathing girls, sunsets and the Grand Canyon, Alfred G. Pelikan, director of the Milwaukee Art institute, told a lecture audience there, according to the Milwaukee *Sentinel*.

"Neither can people look intelligently at a picture by Matisse or other modern artists when they believe the more realistic the subject, the greater the art," he said. "A picture does not necessarily have to tell a story, nor does the elimination of detail show lack of ability to draw."

Mr. Pelikan condemned those who profess to appreciate the old masters while they deride anything modern or experimental.

### Mural Instruction

Due to the increased use of mural decoration in both domestic and public architecture and the apparent lack of practical experience in this field, the School of the Boston Museum of Art this season opened a class in mural painting, where students are now being taught the fundamental steps.

Panels of beaver board were put in place about ten feet above the floor of a large duplex studio in the school, and scaffolding was erected. Various steps preceded the first draughting of the composition. Characteristics peculiar to mural decoration were studied and discussed. A tonal scheme was assigned and other limitations were imposed for purposes of instruction. Since all members of the class are advanced painting students, each was left free to work out his own interpretation of the subject assigned. Criticisms have been freely given but always in an effort to help the student clarify his own idea and to direct his execution along abstract rather than specific lines. The elements in each composition were based on people and landscape familiar to the student. He was, however, taught to subordinate purely pictorial qualities to a central idea of sufficient seriousness and dignity for a mural.

With the sketches completed the boards were sized to provide a base for the paint. The paint was mixed with wax to secure a flat tone. The first sets are almost completed. When removed problems of a different type will be worked out.

Although the intention of the instructors was to have this only a part time course, so keen has been the students' interest that many of them have put in far more time than was anticipated. Much interest has developed among the museum school staff and the pupils in general.

### An International Program

At the annual dinner of the National Association of Women Painters and Sculptors, which will be held at the Barbizon Plaza, New York, on March 25, the speakers will cover an international range in their subjects. Alexander Archipenko will speak on "The Universal Character of Art," Dagny Carter Murphy on "Art Revival in China," Syud Hossain on "Art in India and Persia Today" and George Grosz on "Contemporary Art in Europe."

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## True Sculpture

Carving as opposed to modelling has a staunch exponent in Junius Cravens of the San Francisco *Argonaut*. This critic, in reviewing an exhibition by Brents Carlton, young San Francisco sculptor, at the Art Center, made the unequivocal statement that the final product of a modeller cannot be classified as a true work of sculpture. This final product, turned out by a hired mechanic, he asserts, is "nothing more than a factory made imitation of a clay model." Mr. Cravens feels that a definite style or "school" of sculpture has been gradually developing in San Francisco because of an unswerving adherence to "honest sculptural principles" by such artists as Ralph Stackpole, Ruth Cravath, Jacques Schnier and Carlton.

"In an essay on stone carving," he wrote, "Eric Gill sums up the difference between modelled and carved sculpture in simple terms which should be clear to even the most inexperienced layman. He says that modelling 'is a process of addition; whereas carving is a process of subtraction.'"

"The modeller, starting with an armature or skeleton of wire, presses clay onto it until it obtains the desired bulk and form. His creative work ends there. The subsequent casting, enlarging by pantograph and cutting in stone is a mechanical process. It may be accomplished by any skilled laborer. The modeller may do a little superficial tinkering with the final result. But it is too late; his work has already passed out of his hands; it has lost its identity with him. It has become as impersonal and as commercial as a dish or a roof tile.

"On the other hand, the carver cuts directly into a solid block of a hard substance which is ultimately to become a work of his own creation. He loves and respects his material because he stands personally responsible for everything that happens to it. So he proceeds very deliberately and lovingly with a problem of subtraction whose answer lies not so much 'in what he has determined to cut away as in what he has determined to leave.'"

"Surely such an explanation should enable any layman to understand why sculpture cut direct from stone or wood by the artist himself is considered to be true sculpture, and why a figure which was modelled in clay, but beyond that point executed, in stone or wood, by a hired mechanic, is not true sculpture. The latter, as a matter of fact, ultimately becomes nothing more than a factory made imitation of a clay model. No imitation of anything can ever be a true work of art, for imitation implies dishonesty; truth and dishonesty are not synonymous."

## Summer School in Virginia

The Summer School of Art of the University of Virginia will be held from June 19 to Sept. 2, divided into two terms of six weeks each. The director is Eliot Clark, assisted by Brooks Johnson Silvette. The former will give general courses in the theory of design and color and landscape painting, together with studio criticism and illustrated lectures on art; Mrs. Silvette will conduct classes in freehand drawing and the history of art. Having for its



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base the beautiful campus of this old university, the school affords a wide variety of subject matter of great pictorial beauty, combining mountains and rolling Virginian hills with the architectural background of the university buildings.

The aim of the school is both theoretical and practical, designed to bring to the student a knowledge of his materials, the consideration of his craft proper, and also the study of color, of design and the essentials of picture making. Mr. Clark, an associate of the National Academy, is a member of the American Water Color Society, the New York Water Color Club, the Allied Artists of America and the National Arts Club. He is the author of numerous books on art subjects and the recipient of many major prizes. Mrs. Silvette has taught the history of art both in the United States and in France. Through her study of European museums she adds this historic knowledge to her abilities as a creative artist.

### Archipenko in California

Alexander Archipenko, prominent sculptor, painter and teacher, will be guest instructor at the Mills College Summer Session of Art, Oakland, Cal., from June 19 to July 29. The announcement states that this is the first time a Pacific Coast college has offered regular courses for credit under the leadership of a visiting sculptor.

Born in the Ukraine, at Kiev, in 1887, Archipenko studied there and in Moscow and Paris for brief periods. From the first he was outstanding because of his revolt against sterile academicism. He has for eight years been the director of L'Ecole d'Art, New York, which he established in 1925. Before his arrival in the United States in 1924, Archipenko had founded his own schools in Paris and Berlin. Notable exhibits of his work have been held in Germany, Italy, Switzerland, Czechoslovakia and the United States. He became an American citizen in 1928.

Of his art Archipenko says: "I come of a people who have no art tradition. My ancestors, the same as the Russians, availed themselves in the past of Byzantine and Oriental influences. I like Byzantine and Oriental art; in fact all that is of genius in every country and of all times, and my tradition is found everywhere—in the genius of human creation. There is no nationality in my creations. In that respect I am no more Ukrainian than Chinese."

### In a Red Schoolhouse

The Hampden Summer Art School, now in its second year under the direction of Harriet Ellis and Edith F. Marsden, announces its summer session to last from July 1 to August 5. The school is located in an old "red schoolhouse" just outside the quaint Massachusetts town of Hampden. The Springfield *Republican* describes the setting in these words: "The sloping pastures extending to the wooded hilltops, the grassy meadows and winding stream, the peace and quiet, make a pleasant atmosphere." Typical of the New England scene.

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## All Nudes Rejected

Last year at the annual exhibition of Indiana artists at the John Herron Art Institute, Indianapolis, the first prize in oil was awarded to Gerald Mast, an art student, for his "Nude." This year, in the 26th annual, there was a veritable flood of nude paintings. But Daniel Garber and Ross Moffett, comprising the two-man jury, made short work of them. They consigned every one to the cellar. Not a single nude is in the show, which will last until April 2.

Despite the work of the hard boiled Messrs. Garber and Moffett, who selected only 140 paintings from the 600 entries, the standard of the exhibition is declared to be "unusually high." Edmund G. Schildknecht, who won the Holcomb prize last year for his "Seated Figure," was awarded the Art Association prize of \$150 for "Sunday Morning," painted in Eastport, Maine. Schildknecht is also holding a one-man exhibition on the first floor of the John Herron Art Institute. Cecil Head was awarded the J. I. Holcomb prize of \$100 for "Still Life." The first sculpture prize of the Art Association went to Martha Lee Frost for "Lottie," and the second to Robert Davidson for his "Marion Greenwood."

Lucille E. Morehouse of the Indianapolis Star said: "When our artists make up their minds to work independently of the influence of juries, then, and not until then, will they impress their art with their individuality. The chief reason that so many nudes were entered this year—but hardly the reason that they were rejected—was because of the fact that last year's jury had awarded one of the two large prizes to an art student's life-size study of the nude, a canvas that brought a shock to many gallery visitors. Each year a new jury looks at things from a different viewpoint. Because one jury gives a prize to a certain type of picture is no reason that an entirely different jury would do so or even would admit the work for exhibition."

## Where to Show

[Societies, museums and individuals are asked to co-operate in making this list and its data complete.]

Los Angeles, Cal.

LOS ANGELES MUSEUM—14th Annual Exhibition by Painters and Sculptors, to be held this Spring. Closing date for entries not announced. Open to all American artists. Media: oil painting and sculpture. For information address: Louise Upton, Los Angeles Museum, Exposition Park.

LOS ANGELES MUSEUM—9th Annual Bookplate International Exhibition and Prize Competition, May 1-31. Closing date for entries, April 10. Open to all living artists. Numerous prizes. Address: Mrs. Helen Wheeler Bassett, Cor. Sec., 629 N. Alexandria Ave., Los Angeles, Cal.

Chicago, Ill.

ART INSTITUTE OF CHICAGO—Fourth International Exhibition of Lithography and Wood Engraving, to be held as part of Century of Progress Exposition, June to November. Closing date for entries not announced. Open to all artists. For information address: Robert B. Harshe, Director, Art Institute of Chicago.

ART INSTITUTE OF CHICAGO—Second International Exhibition of Etching and Engraving held in connection with the Century of Progress Exposition, June to November. Closing date for entries not announced. Open to all. Address for information: Robert B. Harshe, Director, Art Institute of Chicago.

New York, N. Y.

SOCIETY OF INDEPENDENT ARTISTS—17th Annual Exhibition, at the Grand Central Palace, April 7-30. Closing date for entries March 20. Open to all, upon payment of \$9 annual dues. Media: painting, sculpture, graphic arts. For information address: A. S. Baylison, Sec., 54 West 74th St., New York.

Cincinnati, Ohio.

CINCINNATI ART MUSEUM—40th Annual Exhibition of American Art, at the museum, June 3-July 2. Closing date for entries, May 15; blanks, May 8. Open to all American artists. Media: painting, oils and water colors, sculpture. Address: Cincinnati Art Museum.

## Paints Marine Corps

A series of murals by J. Joseph Capolino, depicting the romantic history of the United States Marine Corps, will constitute the exhibition of that arm of the United States service at the Century of Progress Exposition in Chicago. The murals, according to Dorothy Gaffy of the Philadelphia Public Ledger, represent in succession the marines in the Bahamas, in Tripoli, in the War of 1812, in Sumatra fighting the Malay pirates, in the Everglades at the surrender of the Seminole Indians, with General Scott before Chapultepec, with Perry in Japan, with Farragut at Mobile Bay, on the U. S. S. Texas in the Spanish-American War, in the Boxer uprising, in the World War (three panels), "The Spirit of the Marines," and "The Review of the Marines" (a triptych).

Capolino, who was made a lieutenant in the Marine Corps in recognition of his years of labor on the murals, studied at the Pennsylvania Academy, where he was awarded two traveling scholarships, in 1917 and 1918. After returning to Philadelphia from his European studies, Capolino won the interest of Brigadier General Cyrus S. Radford, then the commandant of the marines in Philadelphia. It was then that the series began.

## Los School Moves

The Naum M. Los School of Art announces its removal from the Beaux Arts Building, New York, to the French Institute, 22 East 60th St., where Mr. Los has installed his classes in studios specially designed by him for their varied activities. Sculpture, medallion art, drawing, painting and constructive anatomy make up the major curriculum. In addition there is a junior class in drawing and sculpture intended for the earlier instruction on which may be based later artistic training.

Mr. Los' teaching methods are based on an extensive career in Europe. He studied at the Royal Academy of Fine Art in Berlin, at the Royal Academy of Fine Arts in Brussels, in Paris, and at the University of Lausanne, where he studied anatomy. From 1918 to 1928 he was director of his own school in Rome, where he was also professor of constructive anatomy at the British Academy of Fine Arts. Since his school was established in New York it has numbered among its alumni many successful professional sculptors, portrait and mural painters and illustrators.

## A. A. P. L. Department

[Continued from page 31]

LEAGUE is a national organization with members throughout the United States. It is becoming an outstanding and beneficent force in our nation in matters that concern contemporary American art and living artists and craftsmen. It acts positively and fairly, and avoids intolerance and fanaticism. No American who can say "I AM FOR AMERICAN ART," whether professionally working in the arts and crafts, or the development of art in this nation, can afford to withhold his or her individual support of the American Artists Professional League.

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### A NEW LAW, ENACTED BY CONGRESS AND SIGNED BY FORMER PRESIDENT HOOVER AT THE END OF HIS TERM OF OFFICE, WHICH AFFECTS FAVORABLY ALL AMERICAN ARTIST PAINTERS, SCULPTORS AND CRAFTSMEN.

Shortly before the adjournment of the 72d Congress, 2d session, President Hoover signed H. R. 13520, an act making appropriations for the Treasury and Post Office Departments, to which had been added, as a rider, the Wilson Bill, appearing there as Title III, page 87, line 20, to page 90, line 7, inclusive. We have been assured by the proponents of the measure that it takes care of the artistic phases of federal buildings as well as of the regular labor and materials employed in their construction.

This means that henceforth official portraits of Federal governmental officials will be by American portrait painters and sculptors.

Furthermore, our monuments and the embellishment of public buildings, commissioned by our national government, will be the work of American sculptors, mural painters, craftsmen, artisans and bronze founders.

So far as we are aware, the American Artists Professional League was the only art organization actively engaged in the support and furtherance of this bill.

We quote in full that part of the new law that affects so completely and so favorably the patronage that the artists of America shall thereby receive from our national government. The Regional Chapters of the League may take it as a basis for similar measures that could be introduced into the legislatures of their respective states:

#### TITLE III

That when used in this title—

(a) The term "United States," when used in a geographical sense, includes the United States and any place subject to the jurisdiction thereof;

(6) The terms "public use," "public building," and "public work" shall mean use by, public building of, and public work of, the United States, the District of Columbia, Hawaii, Alaska, Puerto Rico, the Philippine Islands, American Samoa, the Canal Zone, and the Virgin Islands.

Sec. 2. Notwithstanding any other provision of law, and unless the head of the department or independent establishment concerned shall determine it to be inconsistent with the public interest, or the cost to be unreasonable, only such unmanufactured articles, materials, and supplies as have been mined or produced in the United States, and only such manufactured articles, materials and supplies as have been manufactured in the United States wholly from articles, materials, or supplies mined, produced, or manufactured, as the case may be, in the United States, shall be acquired for public use. This section shall not apply with respect to articles, materials, or supplies for use outside the United States, or if articles, materials, or supplies of the class or kind to be used or the articles, materials, or supplies from which they

are manufactured are not mined, produced, or manufactured, as the case may be, in the United States in sufficient and reasonably available commercial quantities and of a satisfactory quality.

Sec. 3. (a) Every contract for the construction, alteration, or repair of any public building or public work in the United States growing out of an appropriation heretofore made or hereafter to be made shall contain a provision that in the performance of the work the contractor, subcontractors, material men, or suppliers, shall use only such unmanufactured articles, materials, and supplies as have been mined or produced in the United States, and only such manufactured articles, materials, and supplies as have been manufactured in the United States substantially all from articles, materials, or supplies mined, produced, or manufactured, as the case may be, in the United States except as provided in section 2: Provided, however, that if the head of the department or independent establishment making the contract shall find that in respect to some particular articles, materials, or supplies it is impracticable to make such requirement, or that it would unreasonably increase the cost, an exception shall be noted in the specifications as to that particular article, material, or supply, and a public record made of the findings which justified the exception.

(b) If the head of a department, bureau, agency, or independent establishment which has made any contract containing the provision required by subsection (a) finds that in the performance of such a contract there has been a failure to comply with such provisions, he shall make public his findings, including therein the name of the contractor obligated under such contract, and no other contract for the construction, alteration, or repair of any public building or public work in the United States or elsewhere shall be awarded to such contractor, subcontractors, material men, or suppliers with which such contractor is associated or affiliated, within a period of three years after such a finding is made public.

Sec. 4. This title shall take effect on the date of its enactment, but shall not apply to any contract entered into prior to such effective date.

The National Executive Committee of the American Artists Professional League, at its last biweekly meeting, passed the following resolution:

That thanks are hereby expressed to the National Committee on Legislation of the League for its able work on behalf of American painters, sculptors and craftsmen now actually realized in the above law.

Regarding Sec. 2 and Sec. 3 (a) of the above law, attention is called to an opportunity for an American manufacturer of linens. An inquiry pursued by the League's National Committee on Technic discloses that apparently no linen suitable for artists canvas is woven in the United States.

THE AMERICAN ARTISTS PROFESSIONAL  
[Continued back on page 30]

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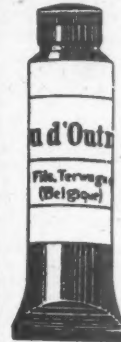
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## Landscape "Beauty Treatment" in Terms of "Before" and "After"



*Backyard of Mr. and Mrs. John Aitken in New York City, Before Landscaping.*



*The Same Yard After It Had Been Beautified by Mrs. Helen Swift Jones, Landscape Architect.*

The backyards of city homes and the landscape environments of other homes sometimes are ugly to the point of looking sick, or even senile. They need tonic or surgery. Having had "treatment," they perk up and become beautiful, very engaging, possessed of "it." The landscape architect who accomplishes the change may be likened to a beauty specialist, with this reservation, that there is no quackery in the profession of landscape architecture. Results never fail to follow the fee. And just as specialists in human metamorphoses are entitled to present photographs of "Before"

and "After," so are the landscape architects.

And so a striking feature of the tenth annual exhibition of the New York Chapter of the American Society of Landscape Architects, which opens at the Grand Central Art Galleries on March 22 (until April 1), will be a battery of reproductions showing the "before taking" and "after taking" of various spots of ground the members have physicked. The reproductions that accompany this article show one such successful treatment.

Thirty members of the chapter will take part, with 150 exhibits, and there will be an

appropriate setting of garden sculpture and plant material. One feature will be the display of landscape plans showing the benefits of developing a place as a complete unit. Another will be the model for the proposed development of the old reservoir in Central Park, New York, accepted by the Commissioner of Parks. The plan was prepared by the New York Chapter, and presented to the city.

The showing of private estates will include some of the finest places on Long Island and in Westchester County, as well as homes in other sections owned by beauty lovers.

### Big Fee, No Profit

Dean Cornwell has returned to New York after working five years on the murals for the Los Angeles Public Library, said to be the largest set ever put on canvas. In an interview with Thomas Sugrue of the New York *Herald-Tribune* he asserted he profited not a penny on his five years of labor. The money he received, \$50,000, he said covered the cost of the materials and transportation and part of his expenses.

Mr. Cornwell encountered many difficulties in carrying out the painting of four murals forty feet square and eight minor murals twenty feet high containing 300 figures four times the size of ordinary men. The first difficulty was finding a studio in New York large enough to accommodate the canvases. The artist was forced to go to London where he rented a studio from Frank Brangwyn. Twice he had to return to New York in search of models for the clipper ship period and for Indians. He had to go to work in the Little Church Around the Corner in order to paint a bishop, because no church would allow its vestments to go to a studio. He was continually harassed, he says, by problems of engineering and architecture.

The artist first made cartoons seven feet square, which were photographed and projected on the large canvases, where they were sketched in charcoal. In 1931, when he was ready to paint the actual murals, he returned to the United States and in Los Angeles found a studio which cinema producers had built for the purpose of producing scenery and had abandoned when the depression came along.

Finally the four main murals, representing, in a color scheme of blue and warm gold, three periods of history and the founding of Los Angeles in 1781, and the eight minor murals,

which bind the four larger scenes into a coherent narrative, were completed. Then came their installation, and Mr. Cornwell says he learned during this period all about scaffolding and tight rope walking. The canvases, which were made part of the walls with a composition of white lead and varnish, will, it is said, remain as long as the building itself.

"I nearly lost my shirt doing it," said Mr. Cornwell, "but the satisfaction of those grand figures and the realization that thousands and thousands of people will see and enjoy them made up for it all."

Mr. Cornwell thinks America is now launching a new period of mural painting, and the question is to create an American art to fit the virility and splendor of the new architecture. He feels that it will come neither from the French influence nor "the running away from the French to the Currier and Ives." What is needed, he says, is something new and virile and "entirely our own." Those who labor at it "will get little compensation in material goods, but their personal satisfaction will be ample reward."

### Sculptor Is Depression Victim

Moses Dykaar, New York sculptor, was killed by a subway express train, March 11. The motorman and two witnesses testified he jumped in front of the train, but Mrs. Dykaar held the view that he lost his balance and toppled to the track. He had been ill from a nervous ailment aggravated by economic conditions. The identity of his mangled body was established by means of a doctor's prescription found in his pocket.

Dykaar, 48, was a native of Vilna, Russia. Among his works were busts of General Pershing, Chief Justice Hughes, and Nicholas Longworth.

### Spain's Way

American antique dealers, lamenting the curse of the depression, are indeed fortunate when compared with their brothers in Spain. A dispatch from John Gunther, special correspondent of the New York *Sun*, gives a first-hand example of Spain's drastic effort to discourage the export and even the sale of antiques. Mr. Gunther paid a visit to Senor Morel, an old friend in the antique business in Madrid. The senor, picking up an ancient brass mortar, told this tale of woe:

"This costs about 10 pesetas, but it is genuine and therefore to sell it to you, if you are not a Spaniard, this is what I must do. First, take three photographs of it. Second, draw up a paper minutely describing it. Third, prove by legal documents that I am its rightful possessor. Fourth, write out a complete description of my premises, my state of business, what my income tax is and whether I have paid it. Fifth, make out a bill of sale to you and have it countersigned by a lawyer. Sixth, take all the papers to a notary public, who then transmits them to the nearest municipal authority.

"The details, after some delay are then published in the official gazette. Then any museum in Spain may bid for the object. Mind you, I would sell it to you for 10 pesetas, about 80 cents. If no museum wants it, then any municipality may have it. Do they pay if they take it? Oh, yes—in 400 or 500 years. If they don't take it, then, my friend, you may have it, and welcome."

Naturally laws such as these have caused many of the dealers, who sold almost exclusively to foreigners, to go out of business. Mr. Gunther reports that in Madrid where he used to know twenty dealers, there are now three, and that the drastic laws have caused crookedness and evasion. Sales are kept secret.

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